











# THE BOOK OF GOOD MANNERS

A GUIDE TO POLITE USAGE FOR  
ALL SOCIAL FUNCTIONS

*By*

FREDERICK H. MARTENS

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# THE BOOK OF GOOD MANNERS

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## INTRODUCTION

Good Manners—well-bred behavior, based on the kindness of heart and courtesy of mind in which they originate—are a fundamental of civilized life. Etiquette—the great body of rules to which good society conforms—is the correct expression of good manners. Culture—in the social sense—may be defined as the higher polish of mind and conduct which results when good manners in every detail have become second nature.

Good Manners should begin (at least in theory) the moment a child is accepted as a member of human society, when it is christened and practically as soon as it can hold a spoon. Good Manners should end only with death. We need only remember that English peer who, when told he was dying, ordered his valet to shave him, and when the latter expostulated, cried: "What, would you have me enter the presence of my Maker unshaven?" The arrangement of the present volume is based on this theory of good manners—the only right one—and has been carried out in a flexible and common-sense manner. From "the cradle to the grave," to use a much-abused phrase, "The Book of Good Manners" covers its subject—as the author has every reason to believe—with a continuity of interconnection and detail which should make it indispensable.

The correct practice of good manners, the thousand and one rules of etiquette, the countless niceties of culture are

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too numerous to be acquired by observation. The author's aim in this volume has been to supply an encyclopædic guide and work of reference which will answer *every* question that may present itself ; which will cover *every* phase of its subject. His aim has been to make it the American book of manners. In life in general, in the home, in business, in social intercourse the collective best opinion of the community is crystallized in established conventions and rules of procedure. If we wish to "play the game" we must do so in accordance with these rules. To "play the game" properly, to be accepted as socially competent, as a person of taste, culture and refinement, as belonging to good society, you must *know* these rules—the secret of social success. And this opportunity the author has tried to make available in "The Book of Good Manners."

THE AUTHOR



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PART ONE

GOOD MANNERS AND THE CHILD



## CHAPTER I

### THE CHRISTENING

**The Beginning of Good Manners.**—The child is “the father of the man” and, even more important, the mother of the woman. Children are men and women in the making, and a child’s acceptance as a member of human society at large begins with its christening, when it is received in the religious community as an individual. Hence, though the child does not, in practice, begin to learn the rudiments of manners from association with the adult members of the family until, perhaps, the age of four or five, its christening does mark the beginning of its social life.

**The Birth Announcement.**—Cards (engraved, not printed; any good stationer will supply current styles) are used by the parents to announce the birth of a child. Plain white cards, with the name of parents and child, or merely the word “Son” or “Daughter,” if the child has not as yet been named, are formal. Informal, but standardized by use, is the employ of a card larger than the ordinary visiting card, to which a smaller one, bearing the child’s name, is attached by a little white ribbon. Very personal, and almost as intimate as the note sent a close friend, are the attractive special cards which the stationer has in stock for the occasion.

**The Reply.**—The reply to a birth announcement must

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be prompt. A short, warm note of congratulation, not too conventional, best answers the purpose. Gifts of flowers, jellies, etc., for the mother or some little article for the child are a graceful courtesy; but not imperative, since the note of congratulation answers the needs of the occasion.

**The Informal Christening Invitation.**—In one sense, invitations to a christening are usually informal: a christening concerns primarily the family and a few intimate friends. Hence the best usage of the day sanctions the use of the telephone or invitation by word of mouth; though the note invitation is always in good form. The proper telephone invitation is as follows:

“Won’t you come to baby’s christening this Sunday, and bring Mr. Black. It is a home christening;—four o’clock.”

The informal note may be expressed as follows:

“DEAR MRS. GREY:

“We are christening the baby next Sunday, at four. Trinity Church Chapel is so near and we have known Dr. Goodly so long that we have decided upon a church christening. We also may count on Mr. Grey, I suppose, and perhaps the children would like to come.

“Sincerely,

“ALICE WHITE.”

The following model is a trifle less intimate:

“DEAR MRS. GREY:

“We thought we would like to ask a few friends to little Robert’s christening next Thursday afternoon, in St.



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George's Church and I hope that you and Mr. Grey, and should she feel like coming, Henrietta as well,\* will attend the ceremony, which has been set for four o'clock. We hope that you will come and see baby's things at the house where we are receiving informally after the baptism.

"Sincerely yours,

"IRMA T. BROWN."

**The Formal Christening Invitation.**—While informality is the keynote of most christenings, it is quite natural for proud parents to wish to celebrate the first appearance in public of a first-born child with a more elaborate christening. Notes or cards of invitation to a christening should be sent a week or ten days before the event. In such case the invitation may take the form of a written note, or an engraved card, as follows:

Mr. and Mrs. Willard T. Brown  
request the pleasure of  
your company  
at the christening of their son  
(or, at a reception in honor of the christening of their son)  
Willard T. Brown, Jr.  
on Sunday afternoon May the twelfth  
at four o'clock  
at Trinity Church  
(or, from four until six o'clock  
12 Tremaine Street)

If preferred the formal church invitation may be followed by the words: "And afterward at their home, 12 Tremaine Street, from four until six P.M."

\* A graceful reference to the child to be christened, such as "If George, Jr., knew what it were all about I feel sure that he would also want you to come," is quite in place.

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**Gifts.**—Christening gifts—a baby garment, jewelry, silver—should be sent in a white box, white-paper wrapped, tied with white ribbon. The donor's visiting card should bear the words: "To Master (or Miss) Brown, with best wishes from ——" and the parcel should be addressed to the baby in care of its parents. Christening gifts are not compulsory (save in the case of godparents) on those attending christenings; though flowers sent the mother on receipt of the birth announcement are always in good taste. Only in case of a formal christening function is it proper to send each donor of a gift a card of invitation. Christening gifts call for prompt acknowledgment. If the child's mother, for obvious reasons, cannot acknowledge the gift herself, her husband or a near woman relative should do so. A proper form of acknowledgment would run as follows:

"DEAR MRS. GREEN:

"Although baby is too young to realize the kindness which prompted your gift, she has already shown her appreciation of the double-eagle you sent her, for when I showed it to her, all bright and shining as it was, she gurgled and clutched for it in the most cunning way. If she could say 'Thank you, very much,' I know she would; but at present I must say so for her.

"Sincerely yours,"

Letter No. 2

"DEAR MR. GREY:

"The silver christening mug you so generously sent little Robert is beautiful, and he shall begin using it at the first possible moment. While he will not be able to thank you himself at his christening party, Wednesday a

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week, I shall look forward to seeing you and doing so on his behalf.

“Very sincerely yours,”

The future rather than the present is usually considered in the christening gift. For girls a silver spoon (duplicates may be added on birthdays or Christmas, year by year, to form, in time, a complete set), gold pieces or books, jewelry and toilette articles are appropriate. For all children the gold piece, check, or even a bond to be held in trust for the child, plus the accumulated interest, until he or she be of age, is an appropriate and popular form of gift, and one which does not tax the ingenuity of the donor.

**Display of Gifts.**—A table in the corner of the reception room may be used at the christening party for the display of the baby's gifts. Here, whatever the little hero of the occasion may have received in the way of garments, silver articles, or other things may appropriately be set forth with the cards of the donors attached. Gifts coming from a godparent, if silver, mug, bowl or spoon, knife and fork, should bear the child's name and that of the donor suitably engraved (To Henry Morton Grey from William Morton; or, Henry Morton Grey, From his godfather William Morton).

**The Sponsors in Baptism.**—The exact number of sponsors is a matter of choice, according to the best American usage. There may be two godfathers and one godmother for a girl, or two godmothers and one godfather for a boy; or, in either case, merely one godfather and one godmother. They are chosen before the date of the christening. In case either or both of the godparents

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chosen cannot be present at the ceremony, proxies may substitute for them. Godparents are always intimate friends of the parents: it is highly improper to ask mere acquaintances to assume so intimate a responsibility. Godparents are privileged to choose their own means of reaching the church at a christening; but the child's parents (unless the sponsors have a car of their own) must drive them from the church to the reception house.

**Asking a Godparent to Act as Such.**—Owing to the more intimate degree of friendship presupposed, asking a godparent to act in the desired capacity is always quite an informal matter. Word of mouth, telephone and telegram are used to proffer the request. One form of telegram puts the request in the mouth of the baby itself:

"MRS. GEORGE WHITE,

"Monteleone:

"I came to this house last night. When are you coming to see me?

"Your loving godson,

"HENRY GREY."

A more usual and conventional form is the direct telegram request addressed to a friend far away:

"WILLIAM MORTON,

"American Embassy, Paris.

"William, Jr., arrived yesterday, at 8 o'clock. Will you be the godfather?"

Relatives, as a matter of course, are a child's natural protectors, hence an intimate friend who adds another quasi-relative and protector to those the child already may have, should be preferred for a godparent.

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### **The Acceptance of a Request to Act as Godparent.**

—The honor implied by the invitation and the intimacy supposed to exist between the one preferring the request and the friend to whom it is made, usually does away with any chance of a refusal. An acceptance of the duties of godparent should be as informal as the request itself. Such verbal or telegraphic phrases as: "I shall be delighted to act as your dear boy's (or girl's or child's) godmother" or "I shall regard it as a great compliment to act as godfather for your boy," are quite naturally indicated. Written acceptances should show the same informality of expression:

"DEAR ALICE:

"Naturally, I shall be glad to act as Henry's godfather, and hope to make a good one. Let me know, please, whether you wish me to go to St. Agnes or come to the house on Sunday, and count upon my living up to all the requirements of the office, now as well as in the future.

"WILLIAM MORTON."

or:

"DEAR ALICE:

"Of course I shall be delighted to act as one of your baby's godmothers. I need not say that I shall take my duties seriously, and not forget the tie which will bind me so closely to your dear little one in the future.

"As always, affectionately,

"GENEVIEVE WHITE."

**The Christening Date.**—Modern usage, in general, favors delaying the baby's christening until the young mother is conveniently able to attend in person. There

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is also the religious factor to be taken into account, which in some denominations makes christening optional during a period of several years. The first or second Sunday after birth, formerly set as the proper day for baptism in the observance of the Roman Catholic and Episcopal churches, now is not so strictly adhered to in practice. Though christenings are most common when the baby is from two to six months old, if the child is baptized when but a few weeks old, the event takes on a very intimate home character.

### **The Formal Church Christening and Reception.—**

The formal church christening usually takes for granted a large attendance of friends, on a week-day afternoon, at a time when the church is not otherwise in use, and not after a religious service. Ushers (wearing white *boutonnieres* presented by the baby's mother, or button-hole bouquets of blue flowers (for a boy) or pink ones (for a girl), receive the guests and show them to their seats as at a wedding. This procedure, in the case of a girl baby, may be varied by having young girls in white, with bouquets of forget-me-nots, show the guests to their places. Appropriateness should mark the church floral decorations—delicate white flowers, white rosebuds, baby's breath, ferns, smilax instead of the red roses customary at weddings, should be used. Again, it is quite in order to dispense with flowers, or confine them to a few palms or flowering plants banked about the font, which may be wreathed with white or pink blossoms. If desired, a white ribbon (girl), or a tinted one (boy), may be stretched across the middle aisle separating the pews intended for the child's relatives from those allotted its parents' friends. Relatives on the mother's side are seated to the left of the



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font by the ushers, relatives on the father's side, on its right. The child's father presents the godmothers with their bouquets, and the child's mother gives the godfathers their *boutonnieres*.

On the entrance of the officiating clergyman, the baby's coat and cap are removed (they may be laid in any convenient pew), and the godmother carries the baby in her arms to the altar, standing directly in front of the clergyman until he is ready to take the child from her. Beside her stand the other godparents and the child's nearest relatives and friends. The place of the godmother in the church, should there be no sponsor, may be taken by the baby's own mother or by her nurse.

Whatever name the clergyman gives the child is given for good and all. Therefore printing out the name on a slip of paper and handing it to the officiating cleric *before* the ceremony, especially if the name be long or uncommon, precludes mistakes which cannot be corrected. For the same reason the godmother, when she is asked the child's name, must pronounce it clearly and distinctly.

The procedure at the end of the ceremony is as follows: The godmother hands the child back to the nurse; the nurse replaces the cap and coat; then the group at the font passes from the church first, followed by the guests, to attend the reception held in the house of the parents or grandparents.

**The Question of the Christening Fee.**—Often a check is presented by the father of the child for some deserving charity, to a clergyman belonging to a Protestant denomination, together with a fee. A fee is *not* obligatory, though with a donation to charity, the father may with entire propriety offer the clergyman a bright ten or twenty-



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dollar gold piece. In the Roman Catholic Church the fee for the performance of the ceremony is fixed; though the additional gift to charity is often made. A car or carriage should be placed at the disposal of the clergyman to take him from church to house and back from the home in which a home ceremony is held, for as a rule he is invited to the christening reception, luncheon or tea.

**The "At Home" Christening.**—An "At Home" christening has various advantages over a church christening. It does away with wrapping and unwrapping the baby for its journey from house to church, with the possibility of its catching cold; and is more convenient in view of a subsequent reception. Then, too, babies resent handling. A child that has simply been brought from one room to another is not so apt to feel "upset." But if it is wrapped and unwrapped, carried here and there and everywhere, it will probably cry. The fact that it is in a church will not check its wails. Again, even though not on its best behavior at home, it can be taken into another room, and brought back when it has been soothed and quieted. This is not possible in church. So, in the final analysis, a baby, both as regards its pretty clothes and manners, is apt to appear at its best at the home christening.

**The Decorative Factor.**—Decorations at a home christening should be simple. Any white or pink blossoms or buds in spring or summer—there is a wide range of choice—and in autumn the white or pink flowers of the season—asters, chrysanthemums, cosmos, etc.—are in keeping. A bit of tapestry or an altar-cloth should be used under the font, and flowers can be used to decorate the table on which the font stands. An improvised font should always be a bowl of some kind.

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**The Ceremony.**—If the clergyman is to wear robes, a room should be placed at his disposal where he can vest himself and disrobe after the ceremony. In the home christening, the parents “receive,” and the guests act as they would at any more formal “At home.” The guests should supplement the customary greetings with congratulations appropriate to the occasion, offering the mother their “best wishes for the happy occasion” or “good wishes for the little newcomer’s health and happiness”; and the father “Hearty congratulations” on his “new honors,” and good wishes for the “young man.” Having welcomed all the guests at the drawing-room door, the parents remain until godparents, nurse, baby and clergyman enter. At the hour set, the clergyman enters; while the guests form an aisle for him to reach the font. If the guests do not do this spontaneously, the child’s father or mother sees to it that the aisle is cleared. When the clergyman has reached the font, he is followed by the godmother, carrying the baby; the other godparents coming immediately after her. Once all are assembled before the font and the moment arrives, the clergyman takes the child from its godmother, baptizes it and hands it back to her to hold until the ceremony is ended. If guests arrive after the ceremony is over, the parents must return to the door of the drawing-room to receive them. If considerations of health prevent the child’s mother from receiving at the door, her own or her husband’s mother may act for her; or she may occupy an arm-chair near the font, her husband beside her, and there receive her guests with perfect propriety. In the case of a private baptismal ceremony in church or house, followed by a

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large subsequent reception, parents, godparents and grandparents may receive in a group.

Immediately the ceremony is over, the clergyman disrobes in the room set apart for him, and returns in his usual garb as one of the reception guests. The godmother hands the baby to its mother or nurse, who shows it for the edification of the admiring guests, and then the christening party assumes the character of any other afternoon tea or reception. Care should be taken that the baby is not "on exhibition" too long. Once it has disappeared, the godparents may join the other guests in the dining-room.

**Refreshments.**—The "christening cake"—which, if possible, always should be cut by the baby's mother, immediately after the child's health has been drunk—marks the difference between the usual afternoon function and the christening, as far as refreshments are concerned. The customary iced white cake, bearing the baby's initials, is the proper one. Christening "caudle" is a hot egg-nog served in small punch cups. Champagne or punch is on occasion passed in a silver loving-cup as the beverage in which to toast the child's future health and prosperity. In modern usage it is quite correct—where the child's parents are opposed to the use of alcoholic beverages—to serve a fruit punch instead. Otherwise the refreshments served are of the usual kind suitable to the season. The clergyman who has performed the christening is invariably invited to attend the breakfast or luncheon served after the ceremony. He is always—whether it be the custom of the household or not—asked to pronounce a blessing. Correct form dictates that he enter the dining-

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room with the child's grandmother. If there are two grandmothers present, the elder takes precedence.

**Toasts.**—Toasts—usually offered by one of the god-fathers when a momentary lull in the table-talk affords an opportunity—may be proposed in the following terms:

“Let us unite in wishing Master Henry Morton long life, health and happiness!”

or:

“Miss Helen May White—to her health, wealth and happiness!”

Rising and touching glasses the guests may respond:

“Long life and prosperity! Good luck to him! (or her!)”

**The Baby's Christening Dress.**—Like the wedding dress, the christening dress may be a notably elaborate and beautiful one, as befits the importance of the occasion. The amount of lace—*real* lace should be used, if lace is used at all—and hand embroidered trimmings employed in connection with the baby clothes is a matter of choice. But softness and delicacy of texture is an absolute necessity, and no matter how plain the material of the garment, it must be of the best, and the stitching hand-stitching—not machine-made.

**Dress at Christenings in General.**—In general the correct dress for an afternoon tea or reception, in the styles current, should be worn by guests. Formal afternoon clothes must be worn by the father and godfathers. No mother should wear black at a christening and an afternoon dress, light in shade, should be preferred.

## CHAPTER II

# THE FOUNDATION LESSONS OF GOOD MANNERS FOR THE CHILD

**Home Environment and Influence.**—While its christening has automatically and unconsciously made the baby a member of society, several years must pass by before it can be expected to react to those early influences which should be instrumental in establishing the foundation of all good manners—the influences of a proper home atmosphere and environment. Representative American parents, who have the best interests of their children at heart—and for whom this book has been written—will not undervalue the advantages of an environment of true gentility and culture where their child is concerned. They will give their children that foundation of good manners which at once differentiates them from other less favored boys and girls; and this training may well begin, approximately speaking, when the child is no more than five years old.

**The Well-Bred Child.**—When children are summed up by their elders as “little ladies” or “little gentlemen,” the phrase fixes them once and for all. They are already, in childhood, well-bred. They have absorbed the rudiments of good manners. The “nice” children of the neighborhood prefer them as playmates. They are—irrespective of their clothes or their parents’ means—in-

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vited to more pretentious homes. Other children seek them out, from kindergarten to high school; they are approved by the parents of their child boy and girl friends. And as they grow up to young manhood and womanhood, they establish for themselves a standing in their community, among neighbors, friends and acquaintances, which will prove to be an invaluable asset, once they have to make their own way in life, socially or in business. They have "placed" themselves. They can begin life with the one quality which is independent of wealth—a personality based on good breeding, the good breeding of a refined home, where parents have stressed an exact observance of the decencies and niceties of social intercourse until gradually they have become second nature.

**The Beginning.**—In this connection—in the bringing up of the child in such a way that its elemental deficiencies will not lead it to be barred from good society or cause it endless humiliation in future years—the mother plays the first and most important part, though the father, too, has his large share of responsibility.

In our introduction we have stated that any child able to hold a spoon is ready to begin its life lessons in good manners. In homes of wealth a nurse or nursery governess usually has the training of the small children of a family in hand until they have acquired those elements of good manners which fit them for appearance at the family dining-table. But in the average American home the mother herself is naturally the one best fitted to teach her little ones the first lessons of good breeding.

**First Eating Lessons.**—A tiny tot cannot be supposed to master at once the proper manner of holding its spoon, nor need it do so. The first thing to be ingrained in the



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budding mind is the cardinal principle of *neatness*. To be neat comes first; the manner in which neatness is secured is, for the time being, a secondary consideration. Let the baby hold its spoon clenched in its right hand, thumb over fist, and its little silver "pusher" in the same way in its left. Between the two—and without having to struggle with the holding problem for the moment—it will do nicely.

**The Next Steps.**—When the mother has taught her child to eat neatly and it has learned to hold its spoon, it may be considered ready to move from its own little table or chair-table to the family dining-table. The mother now, especially in the case of her boys—always harder to train during this period than girls, who are neater and daintier by nature—must not overlook the following faults:

1. Messing about food on the plate
2. Talking with a full mouth
3. Crumbing bread
4. Knocking spoon and fork together
5. Unpleasant conspicuousness due to noise or restlessness.

In this early stage, much can be done by making admission to the family dining table and the society of "grown-ups" a reward for good table behavior. Never rebuke your child in the presence of strangers. If it misbehaves, quietly rise, take it by the hand, and lead it away. Especially when there is company at the table, does the mother owe her guests a duty of courtesy which prohibits annoyance from verbal instructions delivered in their presence.

**"Company" Manners.**—Here one point might be settled once and for all. There is no "double standard" of



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manners, one for home use and one for guests outside the home. Good manners are the same whether there are guests in the house or not. This is one of the earliest lessons the child should learn, and is one that must be learned from observation. Make your children realize that just as your manner is the same for them as for anyone else, so their manners must be the same toward you and the other members of the family and any "company" entertained. And in this connection it is well to remember that children who are reproved and lectured in the presence of "company," soon care very little whether they behave properly or not when guests are present.

**Elementary Table Manners.**—The clutched spoon and the pusher merely supply an entering wedge for the proper use of the spoon, fork and knife. Little by little, as it grows older, the baby's tiny fingers grow larger and more flexible. It drops its "fist-hold" on spoon and fork, and learns to use the latter with thumb and two first fingers closed around the handle, part-way up the shank; while the food is "picked" or "shovelled" up with the prongs. A small piece of bread held between thumb and first two fingers of the left hand supplants the pusher for slippery foods. In connection with the spoon, which it has learned to hold like the fork, the child must now master two important lessons:

1. Never to make a noise while eating liquids
2. Never to fill the bowl of the spoon more than three-quarters full.

The "noisy" soup-eater may be encountered among adults, and that unpardonable offense against good table manners may be traced back directly to lack of attention to this detail in childhood. The second rule is important

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because—for a child at any rate—it is a physical impossibility to raise a brimming spoonful of soup to the mouth without spilling some of the liquid.

The knife, held firmly in the right hand, like the fork in the left, with the first finger pointing down the back of the blade, should never scrape the reverse of the fork prongs with its cutting edge; nor should the knife ever be used when it is not necessary. A portion of meat cut by the knife should be thrust through with the fork, prongs pointing down, and carried to the mouth with the left hand. Bones and gristle should be avoided when the child is learning to cut; a slice of soft meat, like chicken, is best. Eggs, vegetables, croquettes, hash on toast and all other soft foods, should be broken or cut with the fork-edge (holding the fork like a knife), after which the fork is turned and used as a fork again.

The elementary idea of *neatness*, which has already been touched upon, really underlies all points which have to do with the actual handling of food by the child. When a child can use a bib without messing or spotting, then it may be given a napkin. When it realizes that it cannot drink milk or eat cereals and do something else at the same time without spilling, learns to cut and eat *one* mouthful at a time, not to mess about food on its plate, and *never* to put its knife in its mouth, it has made another step in advance from the nursery to the family table. Then there are table practices which not alone threaten to soil clothes and cloth, but also are disgusting and vulgar: the schoolboy habit of using the plate as an "ammunition dump" and piling it with more food than it will hold; and "stabbing" meat with a fork, "steerage fashion," and "sawing" it off with a knife. Using the fork as a "lolly-

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pop" handle, spearing a large quantity of food with it for leisurely biting and licking off, is another favorite offence of this kind. The idea of neatness also determines the distance the child sits from the table—its chair must always be so adjusted that no food will be spilled on the way from plate to mouth.

Just as neatness is the final aim in all that concerns handling food and table implements, so modesty and unobtrusiveness are the keynote of table movements. A child must not rush rudely into the dining-room the moment it knows that the meal is served. It must not scramble into its chair before its elders, insist on immediate service, squirm and kick about, "reach across" others, make bread pellets, or chatter incessantly. And when it leaves the table—though there may be no "domes of silence" under the feet of its chair—the effect, so far as the necessary moving of the chair is concerned, should be the same.

**Children and Table-Talk.**—"Out of the abundance of the heart the mouth speaketh" is a saying which has no application to the child at the table. Self-expression on the part of the child is one of the cardinal education principles in the child-training of our day but, as a rule, the table is not the place for it. The child is really an intellectual minor: it cannot expect to share the table-talk of its elders as an equal. Hence it should, as a rule, speak only when spoken to. A careful mother, of course, who keeps an eye on her little ones during the meal, can easily see if a child is very eager to contribute some little conversational item. A kindly, questioning glance will suffice to grant the permission desired. And—away from the table, for children should *not* be corrected at the table, either before members of the family or guests—the child

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may easily be taught that what it has to say must be brief and to the point, and should have some natural relation to the table-talk in progress. Never should the dining-room table be allowed to become the rostrum where the childish ego is encouraged to tell at length its infantile triumphs and defeats, its joys and sorrows, to the annoyance of all others present.

The child whose table wants "muster many a score" and which shouts them out with a candid "I hate" this or that, or "I want" one or the other, should be led from the table and not allowed to return until it has learned that self-expression does not mean calling noisy attention to personal likes and dislikes in the presence of others.

**The Main Essentials of Good Child Manners.**—Respect, obedience and regard for the rights of others, the virtue which is generally known as "fair play," are three essential virtues which must be taught every child whose parents wish it to develop the proper manly or womanly qualities fostered by good manners in the true sense.

**The Lesson of Respect.**—Respect is the due of every member of the family from a child, and in return is due every child from every other member of the family. But the child owes a certain deference to his or her senior in years which must be expressed. When an adult, whether it be a parent or a grown-up brother or sister, an uncle, aunt or guest, enters a room, a child of either sex should rise. This is an unmistakable hall-mark of good-breeding in the home. A child seated at the table should rise when a belated grown-up member of the family puts in an appearance. And while an ill-bred child presses through a doorway before its elders, a well-bred one lingers modestly to allow them to pass out first; and is

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attentive to hold open or close door or gate for them as opportunity may offer. A child does not address strangers or guests of mature years. It waits until it is addressed, and otherwise does not take part in the conversation. Self-expression, in accord with the best modern theories of child education, should be encouraged in every child, but not at the expense of common courtesy. Forwardness is invariably a sign of ill-breeding. Mothers should be careful not to yield to the wish to "exhibit" their children, no matter how bright or attractive they may be. The exhibition may only bore the visitor; but it has a very bad effect on the child, tending to make it conceited and over-bold, and inclined to regard its seniors as its equals.

**The Lesson of Obedience.**—A grudging obedience should not be tolerated in any child. The spoiled child, accustomed to evade the claims made on its obedience by whining, fussing, fidgeting, screaming, crying, or a sullen, flat refusal to do what it is told, is a sad commentary on its home environment. When a child misbehaves or is directly disobedient where others are present, its mother should at once take it from the room. Just as self-control at the family table is the price the child pays for the privilege of sitting there, so self-control in general should be its reward for being allowed to remain in the company of its mother and other adults. Contradiction should never be permitted: a "no" must always be definite and final, and never weakly turned into a subsequent "yes." A spoiled child usually is to a far greater degree a victim of its parents' indulgence or incompetence in training, than an active agent. Habits of petulance, loss of temper at the slightest provocation, and a general lack of charm are all stumbling-blocks in the pampered child's way at a later

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period, and its parents' lack of teaching the etiquette of obedience may seriously impair its chances of success in life and in society.

**The Lesson of Consideration.**—A child is by nature fair and just, and the principles of consideration for others should be encouraged in every childish game in the home or in the open. Respect for the rights and the belongings of other children make for respect for the rights and property of other adults when the child is grown. Fair play and consideration—encouraged in the home—become a standard of life. Any little girl whose parents' means place her in a position to boast to less fortunate playmates about the superior beauty of her dolls or the greater cost of her dresses, is guilty of a rudeness of an especially hateful and vulgar sort. The same applies to the boy who brags, though he is far more apt to be called to order by a jury of his peers, and his fault corrected by the impartial criticism or punishment of his boy friends. Mothers, in this connection, should be careful to discourage all leanings toward unkind gossip on the part of their children. It is not hard for an observing child with a quick mind to seize on other people's wants and deficiencies, and a disposition to do so may easily become habitual. Keep a watchful eye on your child's mental attitude. Give praise where praise is due; but see that selfishness and conceit are not developed by too high an opinion of self.



### CHAPTER III

## THE SOCIAL AMENITIES OF CHILDHOOD

**Introductions.**—The child, though a social minor, shares the ordinary courtesies of social life with its elders. While children should avoid the stilted, and express themselves naturally, they also should learn the correct phraseology of the formal introduction and use it, with the simple modifications which naturally suggest themselves in their case. A child properly brought up, introducing its sister or a girl friend to an older person, would say:

“Mrs. Grey, this is my sister Ethel (or Claire Brown)”;  
or, if he is introducing a boy friend to his mother, would say:

“Mother, may I present my classmate George Grey to you?”

or

“Mother, this is George Grey, who is in my class at school!” A boy or girl introducing a young cousin to a friend would say,

“Jim, this is my cousin Henry.” A well-bred child which has been introduced to an older person waits for the latter to speak first. If some pleasant acknowledgment of the introduction is forthcoming, the child introduced

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should say: "Thank you, Mrs. Grey." The following form is correct for a parent introducing his or her daughter to an older lady:

"Mrs. Grey, this is my daughter Ethel," or in the case of a son:

"Mrs. Grey, my son Henry wishes to be presented to you."

The too formal introduction, when making children known to one another, should be avoided. Formality where they are concerned usually places children under a constraint, and makes them uncomfortable and eager to dispense with each other's company as soon as may be. Simple formulas, which have a spontaneous ring, always should be used, such as:

"Will, this is Jim Grey. He has a new Airedale pup I am sure you would like to hear about."

"Ethel, Henry wants to tell you about a joke that was played at school the other day."

Children acknowledge introductions with the usual "How do you do?" if—which is seldom the case—a grown-up person makes no further remark. Nearly all people, however, instinctively address some kindly or complimentary remark to a child, and in such case the child's acknowledgment is naturally summed up in a "Thank you."

**Conversation.**—Certain everyday details of polite conversation should be grounded in childhood years. Every member of a household should be greeted with a cordial "Good morning," by the child. When a guest or caller shakes hands with the little man or woman and asks: "How do you do, Jim?" or "How do you do, Ethel?" as the case may be; a "Thank you, Mrs. Grey, I am very

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well," is the proper reply. The initiative in continuing the conversation then rests with the adult, unless he or she be an intimate friend. The curt "No," "Yes," "I guess so," "Thank you," as responses to an adult are impolite on the part of a child, even though shyness be adduced as an excuse. The "No," "Yes," or "Thank You," should always be followed by the name or title of the person addressed: "No, Mrs. Grey," "Yes, mother," or "Thank you, Mr. Brown"; or in the last mentioned case, when a boy addresses a gentleman, by "Sir": "No, sir," "Yes, sir," "I think so, sir." If the adult addressing the child be an entire stranger, a "No, sir," or "Yes, madame" is correct; but the old form "No, ma'am" and "Yes, ma'am" has fallen into disuse. The brusque habit of contradiction, if acquired in childhood, is often hard to eradicate in later years. The careful mother will teach her little ones the courteous phrases which permit dissent without offensive curtness, such phrases as: "I believe you are mistaken," "Perhaps I am wrong, but I am under the impression. . .," "I beg your pardon, but I heard. . . ."

One of the most frequent offences of which the average American child is guilty is that of interrupting the speech of others. Whether the speaker be a senior or junior, interruption should never be permitted. A well-bred child who has accidentally slammed a door returns, opens it and closes it again quietly with the remark: "I am sorry." When forgetfulness leads to an interruption, "I really did not mean to interrupt you, Mrs. Grey. I beg your pardon," is the proper formula to employ. The well-bred boy is one who has been trained, and learned of his own free will, to hunt for a missing book, paper, tennis

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racquet or other article; to resign his seat to a lady or little girl, and volunteer to carry a message. These attentions his mother should teach him to pay first of all to herself, so that it becomes second nature for him to show them to every member of her sex.

**Children's Cards.**—There is much to favor the use of children's cards, merely in consideration of the fact that their use makes the juvenile familiar with some of those little proprieties of social life whose habit may be easily assimilated in childhood. Children's cards are not so much intended to be left at the homes of other children after a dance or party. Their chief value lies in the personal touch they add to the gift of a child donor. Children's visiting cards are exempt from the more formal rules of the adult, and may be engraved with colored borders and, a pretty touch, bear the address: "At mother's."

**The Dancing School as a School of Manners.**—Drawing-room poise and ease of manner, quite as much as the steps of the dance, are taught in a good dancing school. Attendance at dancing school is, perhaps, even more useful for a boy than for a girl. Dancing, besides supplying the physical foundation of grace, and encouraging lack of self-consciousness, also acquaints the child with the proprieties of the ball-room at the most receptive age, and later the formal dance holds no terrors. In the dancing school small boys are taught to bow and little girls to curtsy, and in general to acquire polish and a knowledge of how to act in company.

Nor is dancing school the only other "school of manners" (save that of the home) open to the boy and girl. Boys' and girls' clubs encourage the development of the

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courtesies of debate and the first rudiments of its punctilio; and no boy scout or camp-fire girl can help but gain valuable lessons in the common rules of out-of-door good behavior which membership in these bodies, whose activities are supervised by adults, will give them.

**Children's Parties and Entertainments.**—At their parties and entertainments all children have an opportunity of displaying the social graces home and dancing school have taught them. But too much emphasis cannot be placed on the fact that the highest development of good breeding in children is entirely consistent with a simple and natural manner. Good manners do not mean exaggeration or affectation in a girl nor priggishness or what—rather unjustly—is called “party manners” in a boy. A girl can be natural and spontaneous, and yet have perfect good manners; a boy may be a little gentleman without being a “mollycoddle.” Certain general rules should be observed at all children's parties. The little girl or boy who is the hostess or host of the occasion, should receive at the door; or, if it be an outdoor affair, on the lawn or at the head of the verandah steps, with his or her mother, and all guests should be greeted as they enter. In its parties the child learns the first requisite of entertaining in maturer years: that the hostess or host must think of the guest first and herself or himself last. It must see that the guests enjoy themselves, that they play the games they like best, not those it prefers. It must learn to be a “good loser” in contests, and the practice of generosity and sacrifice of personal tastes and inclinations for the sake of others. Never should a little host laugh at the ignorance and comment on the patched shoes of a guest; never should a little hostess criticize her

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friends' clothing. The heart and soul of all courtesy, in childhood as in life, is kindness and consideration.

**Invitations.**—Invitations to children's parties should, if possible, be written by the children themselves, and should be simply expressed. Invitations for more elaborate affairs, dances, garden parties and the like may be engraved, with colored border decorations. In the case of children not yet in their 'teens—at which age the titles "Mr." and "Miss" are not used—an invitation may run as follows:

Vivien and Henry Grey  
request the pleasure of

.....

(Here the guest's name is written in)  
company at a dance on Wednesday evening

May the fourteenth  
from six to nine o'clock

20 Tremaine Street

R.s.v.p.

For children in their 'teens the form is amended by the use of the titles "Miss" and "Mr."

Notes of invitation should be quite direct and unaffected:

"DEAR ETHEL:

"I hope you can come to my Hallowe'en party next Thursday, October thirty-first. Mother bought some new dance records especially for it, and though the party commences at three-thirty and ends at eight, we expect to dance from four o'clock on.

"As ever,"



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"DEAR GEORGE:

"Mother says I may invite the whole base-ball nine and any other fellows I choose to my birthday party next Monday. Of course I expect you to be there. Don't forget that Monday is the fifth. I am asking all the girls in our class at school, and we will dance from eight to ten-thirty.

"Sincerely yours,"

**Acceptances.**—Invitations should always, if possible, be acknowledged by the child invited, in its own hand:

Henry Waldron  
accepts with much pleasure  
the kind invitation of  
Vivien and Henry Grey  
to their dance on Wednesday evening,  
May the fourteenth  
from six to nine o'clock  
at 20 Tremaine Street.

When regrets are sent instead of an acceptance, the reason—in the case of children—should always be clearly stated.

**Guests and Hosts.**—The right hand of the little hostess or host, extended with a hearty: "Ethel, I am glad to see you," or "I am glad to see you, Henry," with an accompanying introduction to her or his mother (See Introductions, p. 24) follows the guest's "How do you do?" as she or he enters the room. A girl curtseys to the lady receiving; a boy bows. To the expression of pleasure which greets the guest's appearance, a simple "Thank you," is sufficient answer. A birthday party, naturally,

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implies that the guest wish hostess or host "Many happy returns of the day."

Leave-taking is equally simple. "Good-by, I have had a very good time," or "Good-by, Ethel, and thank you for the splendid time I have had," is the proper acknowledgment for the girl or boy guest to make when bidding adieu to the host and his mother.

**Duties of Host and Hostess.**—You cannot have a successful children's dance unless your guests are happy. Little boys and little girls have preferences when choosing dance partners, just like their elders. If a boy host notes that there is any danger of three or four especially pretty girl guests monopolizing the attention of all the boys, he must bring forward other girls who might be neglected. There must be no "wall-flowers." And a girl hostess must look out for three boy types who, while they may be even more eager to dance than others, are apt to fail to get the chance: the shy, tongue-tied boy, who blushes and fumbles with embarrassment when he meets a girl, is an unfortunate who calls for the aid of the hostess when it comes to getting a dance partner. "Fat" boys, and boys who seem to have no control of their feet also fall into this class; though some stout boys are excellent dancers. Between dances the juvenile host or hostess returns to his or her mother and helps receive. The arrival of the last guest frees them of this duty.

**Hints for the Grown-Ups in Charge of a Party.**—At a late afternoon dance, it is better to "light up" before the guests arrive. The mother and older sisters of a boy or girl should look after the comfort and pleasure of guests, and of the adults who may have accompanied them, and see that the latter have comfortable seats and a

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special table in the dining-room. There should be a dressing room for the girls, and one for the boys; and nurses who accompany young charges should not be forgotten in the matter of refreshments.

### BEVERAGES

**Winter.**—Coffee and tea should not be served at children's parties. But hot broths or bouillons (tomato, oyster, celery), hot cocoa, chocolate and milk are in order.

**Summer.**—The ordinary bottled drinks, which always suggest a desire to avoid personal trouble and offer no element of novelty, should not be served. Cold lemonade, orangeade or limade—if properly prepared—cannot well be improved upon. In addition there is a wide variety of delicious cold summer drinks which go straight to the heart of childhood: drinks of all kinds (strawberry, loganberry, peach, and raspberry vinegar).

### Food

At afternoon affairs the sandwich is the staple. Since it is for children, highly-spiced meat fillings should be avoided and preference given to cold tongue, chicken, egg, tomato, lettuce, olive, and peanut-butter varieties. Colored jellies—blanc mange, Bavarian cream and custards, and—almost obligatory—ice-cream in some form, should be served. The philopena adds to the gaiety of an occasion, and is the best form in which to serve bonbons or candy.

At evening parties—whether the supper is served at table or if there is a buffet—heavy meats must not appear. The oyster stew should be plain; soup or bouillon clear.

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Tongue or creamed fowl of some kind is better suited for the child's stomach than beef or lobster. With regard to the salad served, there is an infinite variety of choice and the digestive value of any fruit salad should be borne in mind, especially since the evening supper is apt to be more elaborate than the afternoon luncheon in the way of dessert. Iced pudding—too heavy to offer in the afternoon—may supplement ice-cream, pineapple, ginger or mint bisquet, mousse and fruit frappés. Cakes of all kinds—since plenty rather than the amount of eggs and butter used is a child's ideal—need not be over rich if only they are good. Berries and other fruit should be well in evidence and what applies to cakes applies to candies as well. Cakes of the butterless type—angel food or sponge—are best. Plain sugar candies are better than the very rich filled varieties.

### THE BIRTHDAY CAKE

If your birthday party is properly managed there is practically no element of risk in the lighted candles of the birthday cake, whose number indicates the age of the child, and their congratulatory blowing-out affords the children such pleasure that it seems a shame to deprive them of it. The candles on a birthday cake are well-nigh as important as the icing.

**Types of Children's Parties.**—The greater share a child has in arranging and planning its own party the more it will enjoy it. The children's party can be varied infinitely. A good hour for birthday parties for younger children is from three to six in the afternoon. Older children, in their 'teens, may hold parties from four to seven or eight. Many holidays—Hallowe'en, St. Valen-

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tine's Day, New Year, St. Patrick's Day, etc.—are good days for afternoon parties for little ones.

In the party at which games are played, it is most important to plan them in advance, so that every moment is happily spent, and when the children tire of one amusement they may go on to the next. Surprises of any kind tend to make a children's party a success; children are always attracted by a surprise and the suspense of wondering what it will be. And—never forget that the element of prizes lends the greatest of zest to any and every game. At birthday parties it is customary for each child guest to bring a little gift for the host or hostess, unless (as is sometimes the case) the latter's parents forbid. The outdoor party, as a rule, is successful in proportion to the number of prizes offered for superiority in simple tests of skill, and the efforts of sisters and other adults who tell fortunes from palms or crystals, organize games and keep everything "going." The motion picture *matinée*—care being taken beforehand that a suitable picture has been chosen—and the circus party may be followed by ice-cream or a dinner; and the children's picnic is a particularly enjoyable form of entertainment.\*

**The Child en Route.**—The travel behavior of children is merely an extension of their good manners into another environment. A well-bred child does not annoy others in any way in its own home or in the homes of others. The train is a public place, which in addition to the ordinary good manners in public, supposes, in some instances, those of the home. There is in reality, no

\* For parents in need of special suggestions for children's parties, the booklet of "Children's Parties and Birthday Celebrations," 15 cents (Service Bureau, Ladies' Home Journal, Philadelphia) is recommended.

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"travel etiquette" for the child which has been well brought up; and such a child offers no problem when travelling. Respect and consideration for others cover every contingency which may arise, and a child in the day-coach or dining-car of a train will act as it does in the dining-room and drawing-room at home if it has been properly taught, just as it would observe proper street manners on the promenade deck of a steamer.

**Older Children and Good Manners.**—With the exception, perhaps, of a touch of greater quickness and alertness, the good manners of older children should not differ from those of adults. The young girl shows the result of her earlier social-lessons in a soft voice, a cultured manner, poise and grace in entering and leaving a room, at the table, in the dance, and conversationally—where she pays as much attention to listening as to conversing. The young man models himself upon his father and other adults, and observes their code of honor and manners. They have learned the outstanding lessons conveyed in their own home: 1. That good manners are an everyday matter, not a disguise slipped on for special occasions. 2. That slovenliness in dress, slippers, soiled linen and torn or dirty clothing are offenses in the home as well as anywhere else. 3. That table manners are the same for the family alone as when company is coming; that newspapers, letters and books should not be brought to the table (though, when a man is breakfasting alone, reading the newspaper is permissible); that private affairs—whether there are servants present or not—are never discussed at meals; and they have learned all the other proprieties which adults observe.

**Older Children and Table Manners.**—Since the older



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girl and boy, soon to become the young man and woman of society, must conform to all the acknowledged rules of correct table procedure, these rules might well be listed here. They apply to every adult, young and old, as well as to the older child.

**From the Entrance into the Dining-Room to the Unfolding of the Napkin.**—The maid (or it may be the butler) has uttered the magic formula: "Dinner is served," on the threshold of the drawing-room: you enter. Naturally, if it is not a large formal dinner, you have glanced at the "diagram,"\* which shows you where you sit, and you move to your place waiting (if you are a man) for the women to seat themselves before you yourself sit down. A momentary pause—it is barely indicated, since every experienced hostess takes her place as quickly as she can—should be made by the women to show the prior right of the hostess to seat herself. It is a graceful mark of courtesy on the part of young girls to hesitate in the same way to show respect for the older women in the party. The napkin—the napkin ring as a napkin-holder and the napkin itself as a roll cloth are practically no longer used—lies before you, properly folded, on your plate. Do not dive for it almost before you are seated. Take it up easily and, as it were, subconsciously, as you address a remark to your neighbor at the table; unfold it, observing the following procedure:

**The Etiquette of the Napkin.**—There is only one way of unfolding a napkin. Taking it from your plate by the corner, with the right hand, you should deftly

\* The "Diagram" is a frame representing the table with insert spaces for cards (from ten to twenty-four—the number varies). The name of each guest is written on a card and slipped into one of the spaces.

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unfold it with a single movement whose continuation brings it to rest across your knees with *only the first folds* shaken out: the middle fold is never disturbed. It is taken for granted that you have put away the dropping and spilling of food with other childish things. In fact, as soon as you have graduated to napkin use the idea of *protection* associated only with the bib has disappeared. This explains why the napkin is not tucked under the chin or spread across the knees like a blanket. Its proper use is limited: to wiping the lips after drinking or to remove the suspicion of grease; to drying the fingertips—but not as a towel is used—after using the finger-bowl; and as an excuse for one of those natural gestures which help bridge an awkward conversational moment. When you lay your napkin at the right of your plate at the end of a meal, you never refold it—it has been used, and presumably goes from the table to the laundry-basket.

**The Spoon: Its Use and Abuse.**—The spoon should always be noiseless. If the napkin is not a towel, neither is the spoon a musical instrument. Anything liquid should be taken into the mouth from the side of the spoon. In the case of bouillon served in the cup (save in the case of jellied bouillon), the accompanying spoon is a stirring accessory. After sipping to try the temperature, the spoon is laid aside and the bouillon drunk from the cup. It is not well-bred to pursue the last drop in soup-plate or bouillon-cup with the spoon, or to tip the plate or cup to that end. What has been said with regard to the bouillon-spoon also applies to the tea- and coffee-spoon. Beverages such as tea, coffee, chocolate, cocoa, milk, lemonade, iced tea, etc., we drink: the spoon is used only for stirring and tasting. It is quite impermissible to drink from a

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cup in which the spoon remains; to leave the spoon standing in the cup; or to take up a spoonful of coffee or tea and "blow" upon it to cool it. Boiled eggs, fruits served with cream, custards and puddings are eaten with a spoon. Melons may be served either with fork and knife, or with fork and spoon; and either fork or spoon may be used to convey the portions to the mouth. Hominy, rice, etc., when served with cream and sugar, are eaten with a spoon; while frozen punches, ices, ice-cream, jellies and fruit salads are usually served with spoons and forks. Either utensil may be used alone or both in conjunction. When unpitted fruit is served, the fork is correct.

**The Fork: Its Proper Employ.**—The fork is, first of all, the vegetable table implement. Accepted custom practically everywhere regards the following fork facts as socially warranted: 1. The best American usage shows an increasing tendency to follow the English custom and take the fork in the left hand to raise food to the mouth (on the outer edge of the prongs) the knife assisting, avoiding the necessity of shifting the fork to the *right* to lift food which has been cut.

2. Food should be raised to the mouth on the upper, not the lower side of the prongs.

3. The fork prongs when eating should give no more audible indication of their presence than the spoon of the soup bowl.

4. Whatever food is carried to the mouth by the fork, constitutes *one* mouthful; *never* two.

5. Meat is always impaled on the down-turned prongs of the fork to be carried to the mouth; the implement must not be employed spade fashion.

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6. To raise vegetables to the mouth, the fork is used with prongs up-turned.

7. Meat should not be raised with the fork while it drops juice or gravy: the morsel may rest lightly against the plate for a moment until all danger is obviated.

8. The fork is never used to mash food on a plate.

9. When not used the fork (or knife) always lies *on* the plate, never with its prongs on the plate-edge and its handle on the cloth.

10. When the knife is not in use, hold the fork in the right hand; never hold knife and fork together in the right.

11. When butter is taken for baked potatoes, it should be "scooped" by the tip of the fork: the knife is not used for this purpose.

12. In the case of soft meat dishes, i.e., where meat appears in the shape of meat-loaf, patties, croquettes, hash, etc., the fork is used both as a fork and as a knife. It cuts or parts the crust or form with its edge, knife-wise, and is then turned in the hand and used as a fork proper.

13. Remember that forks should not be used as batons or pointers to emphasize some remark; that the click of the castanets should not be suggested by their prongs striking the teeth.

14. Nearly every occasion has its fork (a subject which will be considered in detail at the proper place) but a knowledge of the order of arrangement on the table—which is always the order of use—precludes mistakes.

15. The fork should never be used as a "pusher" to pursue food on a plate.

16. When eating lettuce the fork is used to fold over the leaves and carry them to the mouth. When a leaf is

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too large to fold, the blunt edge of the fork may be used to cut it. Lettuce is never cut with a knife.

17. Fork and knife, when the eater has finished using them, should be put close together on the plate. The handles should be turned toward the side of the plate; the fork prongs should be turned up and the knife-blade in, toward the fork. The handles of knife and fork should extend an inch or so beyond the rim of the plate. It is in this position that they also appear when the plate is sent back for a second helping at a meal.

18. Foods eaten with the fork alone (aside from those mentioned in the following section, where its use is more or less optional) include: practically all vegetables, salads, fish, lobsters, crabs, soft meat dishes, oysters and clams, rarebits, romaine, watercress, endive, chicory, to which the procedure mentioned for lettuce (See p. 17) applies; rice and hominy (when not served with sugar and cream) and, in general, all "finger foods" too sticky for actual finger eating.

**The Knife as a Table Implement.**—The knife is *not* used: to mash or mix food on the plate; to scrape up food or gravy; to dip up salt from a salt-cellar. Nor is it wiped, during a meal, on an improvised bread towel, nor employed to raise drops of gravy or bits of food which may have fallen on the table cloth or clothes. Parsnips and potatoes should never be buttered with the knife. The knife *never* carries food to the mouth. It is used only to cut food. It is always held in the right hand, with the index finger extending down the upper side of the blade. One mouthful cut and eaten at a time is an elementary knife rule. To avoid accident the knife should always be held in a firm grasp, and it must be as noiseless

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in its operation as fork and spoon. When not in use it rests *on*, not against the plate, like the fork. Since the knife is never used to place food in the mouth, there are no "knife foods" properly speaking.

**Finger-Foods.**—Nature's implements are used to eat:

1. bread, crackers, rolls, cinnamon toast, sandwiches and cake, with the exception of iced cakes, strawberry short-cake, layer cakes, and other juicy cakes of the kind, where a fork is more comfortable and less messy. If you find it possible to use the fingers when eating a juicy peach or pear, a napoleon or a creampuff *without* dripping juice or smearing cream about, you are infringing on no table law to do so; but if you cannot manage neatly, use a fork. French fried potatoes and Saratoga chips should *not* be eaten with the fingers: they form part of the meat course.

2. When they appear as table relishes, celery and radishes are finger foods, and this also applies to small cakes, olives, bonbons, nuts, raisins and raw fruits, like grapes, cherries and small plums.

3. Strawberries, when they are served in "exhibition size," unhulled, should be served in apple bowls or plates, with powdered sugar on the side. They are raised between thumb and forefinger of the right hand, rolled in the powdered sugar with which they are served and thus eaten.

4. Apricots, nectarines and mandarins are also finger foods.

5. Bananas are stripped, laid on a plate and cut in mouthfuls.

6. Fresh peaches, apples, pears (avocado and others), large plums and oranges should be quartered, the quar-



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ters peeled in turn, cut into portions and carried to the mouth by the fingers.

7. At the dinner-table (where fruit knife and fork are supplied with fruit) the orange may be speared with the fork, outer and inner skin cut away with the knife, and while the fruit is held on the fork, mouthfuls may be lopped from the heart and in the end carried to the mouth by the fingers.

8. Cherries, served with fruit shears, as a rule are eaten with the fingers; but watermelon (cut in wedges) is always served with fruit-knife and spoon.

9. Ginger in syrup, stuffed or stoned prunes, pineapples, and fresh figs call for a fork and spoon or fork and knife.

10. When any small fruits (including grapes, dried dates and raisins) are eaten, pits or seeds must *never* be spit out into a plate. The cupped hand should be unostentatiously raised to the mouth, the pits or seeds dropped into it close to the lips, and then noiselessly placed on the fruit-plate.

11. The rule for pits and seeds applies as well to terrapin and fish bones, which may be removed one at a time from the mouth by thumb and first finger.

12. Fruit stains are indelible, so a finger-bowl should always be used before fingers wet with juice are wiped on a napkin. If the finger-bowl is lacking, wait to wipe your fingers until they dry.

13. Asparagus is not held at the extreme end of the stalk and the end dropped into the mouth in the manner employed by the Neapolitan *lazzaroni* when eating macaroni. The most comfortable way to eat asparagus—and one entirely correct—is to use a knife and fork, cutting the stalks in half and eating the tips like any other fork

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food. But if you must eat them with your fingers, lift the woody end carefully, dip the head of the stalk in the sauce and—taking care not to squeeze or hold your hand so that the juice will trickle down your arm—raise the edible tip to your mouth.

14. In the case of the artichoke the fingers are always used. A leaf at a time is pulled from the heart, the edible end dipped in the sauce and then raised to the mouth.

15. Corn on the cob is usually a family dish and seldom appears at a more formal affair. It should, in fact, not be served at a formal luncheon or dinner. The ear is held lightly in the fingers at each end (sometimes a napkin is used), and a sharp steel knife may be provided to facilitate cutting the kernels from the cob.

16. Though birds are not finger-food in company, it is not a social crime for one thus to eat a squab or chicken-wing at his own home table. At a formal dinner the strict rule is to cut off as much meat as is conveniently possible, and leave the remainder. Hence, meat and bird bones should not be taken up in the fingers, though the fingers may be used to pull apart lobster claws.

17. Shrimps are served whole in the shell, and are peeled with the fingers.

18. Only a few hard cheeses are finger-foods. Rich, soft or crumbly ones, such as Camembert, Roquefort, Stilton, Brie, Cream, Canadian Club, etc., are eaten with a fork, or transferred to bread or biscuit with the knife, and then raised to the mouth.

18. Tongs are usually provided for mints and bonbons but fingers—where tongs are not provided—are not barred, and this applies as well to lump sugar.

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## FROM SOUP TO NUTS

### TABLE DETAILS ALL SHOULD KNOW

There are a number of little details which everyone knows (or should know); they are listed in every book and article dealing with table etiquette and their repetition might seem unnecessary were it not advisable for the sake of completeness:

1. Soup must never be blown upon when too hot to take into the mouth; and this applies to any hot food or beverage which appears on the table.

2. You are no more entitled to drain a glass of water at a gulp than to try to compress a plateful of food in one mouthful.

3. The absence of a salt-spoon makes the use of a *clean* knife-blade or spoon permissible, when taking salt from a cellar. The use of fingers, of course, is out of the question.

4. A tasty sauce or dressing is a condiment, not a food, and does not justify the use of an improvised bread-sponge to convey it to the mouth.

5. If some particular dish or flavoring is distasteful, do not refuse it. You need not actually eat it, and the well-bred hostess will not question you.

6. There is a courtesy, of course, which rises to sublime heights, like that of the gallant elderly bachelor who bravely swallowed a hairy caterpillar with his lettuce leaf when he caught the agonized glance of his hostess, rather than embarrass her. But in the event of your taking some spoiled food into your mouth, quietly eject the food on spoon or fork, and place it *under* other food on your plate.

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7. Potatoes and bread should never be taken from dish to plate with the fork used in whaling style, as a harpoon.

8. Separate vegetable and butter dishes are not objectionable on the home table, for all they are not fashionable at formal dinners.

9. There can be no second helping at a formal dinner save when offered by the hostess.

10. What has been spilled or dropped—food or liquid—is best passed over as quickly as possible with a brief apology. What has been broken—glass or china—cannot be so dismissed, if valuable. In that case the cup or glass which has fallen a victim to circumstances, is duplicated, if possible, and sent to the hostess with a note of regret.

11. The finger-bowl is not a wash-basin, though those who know no better often confuse the two. The extent to which tradition has influenced table etiquette at European courts is shown by a rather disgusting finger-bowl observance recorded by the late Theodore Roosevelt. When he dined in the palace of Schönbrunn as the guest of the Emperor Franz Josef, finger-bowls in which stood glasses half-filled with water were served at the conclusion of the meal. To Mr. Roosevelt's surprise, the emperor and the illustrious company, comprising the socially elect of the land, each took a mouthful of water, rinsed their mouths and spat back the water into the bowl held ready by the servant. This practice, most repulsive to our ideas of modern good breeding, had travelled down from socially more primitive times as a detail of the rigid "Spanish etiquette" taken over by the Austrian Hapsburghs from the Hapsburgh kings of Spain. In the United States the glass bowl, half-filled with tepid

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water, is served at the conclusion of the meal on a plate, and only the fingertips of each hand—one at a time—should be lightly dipped in the bowl.

12. When nuts are served cracked (not shelled, as for instance, salted almonds or peanuts) remember that the plate is the natural boundary of the shell fragments: they should not be scattered on the cloth.





PART TWO

THE YOUNG GIRL AND THE YOUNG  
MAN IN SOCIETY



## CHAPTER I

### THE DÉBUTANTE

**Some General Considerations.**—It should be remembered, in consulting “Part Two” of “The Book of Good Manners,” that while it covers everything pertaining specifically to the young girl and young man in society, many of the points discussed and details given apply in general to the society matron and older society man. We mention this at once, since such details have not been repeated in “Part Five” in the interests of conciseness and continuity.

**The Débutante.**—The débutante is the young girl who makes her first formal entrance into society—she may do so at the age of eighteen—according to certain universally recognized conventions. These admit of her making her bow to society either at a small tea with music; at a small tea (without music); a small dance (to which only members of the younger set and a few of her mother’s intimate friends are asked); an afternoon tea, with dancing (*Thé dansante*); or—where the social circle is extensive and the parents’ means are large—an elaborate ball. Finally, the simple sending out of the mother’s visiting card, with the name of the débutante daughter engraved beneath her own, is sufficient to announce the latter’s entrance into society and her eligibility to invitations.

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**Invitations for Débutante "Comings-Out."**—The first point to remember in connection with any *private* ball as distinct from a *public* one, whether given in home or hotel, is that the actual word "ball" is never used in invitations. Invitations usually announce an "At Home" and (in the lower left corner, in smaller letters) "dancing." If a crest is used, it must be embossed. As in the case of all other strictly formal invitations, the use of the *third person only* is correct. If desired, the invitation may be hand-written, instead of being engraved, on the first page of the best quality address-stamped note-paper. Correct invitation forms for the mother of a *débutante* daughter to employ for the latter's "coming-out" run as follows:

(1)           Mr. and Mrs. Algernon Coutant  
                    request the pleasure of  
Miss Genevieve Clark's (the name should be *written in*)  
company at a dance given in honor of their daughter  
                    Miss Gladys Coutant  
                    on Wednesday evening, March the fifth  
                    at ten o'clock  
                    Three West Twelfth Street  
R.s.v.p.  
(or R.S.V.P., either form is correct)

(2)           Mr. and Mrs. Algernon Coutant  
                    request the pleasure of  
                    Miss Genevieve Clark's company  
                    on Wednesday evening, January the fifth  
                    at ten o'clock  
  3 West Twelfth Street  
Dancing  
R.S.V.P.

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(3)

Mr. and Mrs. Algernon Coutant  
request the pleasure of  
Miss Genevieve Clark's company at a reception  
given at the Palais Royal Hotel  
in honor of their daughter  
Miss Gladys Coutant  
on Wednesday, January the fifth  
at ten o'clock

R.S.V.P. to  
Dancing 3 West Twelfth Street  
(or, Kindly send response to  
3 West Twelfth Street)

This form may be amended to cover the coming-of-age reception of a son by showing year of birth (upper *left-hand* corner), and year of majority (upper *right-hand* corner), and making the fifth line read: "in honor of the coming of age of their son, Henry L. Coutant."

Very popular is the following form in the best circles:

(4)

Mr. and Mrs. Coutant  
request the pleasure of  
Miss Genevieve Clark's  
company at a small dance  
on Wednesday, the fifth of January  
at Three West Twelfth Street

(Here the daughter's name does not appear, though she may be a *débutante* and the dance be given for her.)

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(5)

Mr. and Mrs. Algernon Coutant

Miss Gladys Coutant

request the pleasure of

Miss Genevieve Clark's

company on Wednesday evening, the fifth of January

at ten o'clock

Three West Twelfth Street

Dancing

R.s.v.p.

Finally, two mothers may combine in presenting their débutante daughters. In such case the invitations are divided for sending out, and the visiting card of the individual sender accompanies each invitation she sends, to show that replies are to go to her address. The form in this case is as follows:

Mrs. Algernon Coutant and Mrs. H. Wallace Morton

At Home

(After the words "At Home" the names of the two girls making their début are written in)

on Wednesday, January the fifth

at ten o'clock

At the Colonial Assembly Rooms

Dancing

R.S.V.P.

**Replies to Invitation.**—Though from three to five days may elapse before replying to an invitation, promptness is a first courtesy to the hostess. An R.S.V.P., or the word "Cotillion" always calls for a reply. Acceptances or regrets conform to invitation terms:





The Well-Appointed Luncheon Table  
(Silver by Oneida-Community, Ltd.)



The Well-Appointed Breakfast Table  
(Silver by Oneida-Community, Ltd.)



Always stroke away from  
the body when eating soup



The Graceful Bow



Keep arms close to body,  
and never allow elbows to  
rest on table

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(1)

Miss Genevieve Clark  
accepts with pleasure  
the kind invitation of  
Mr. and Mrs. Algernon Coutant for  
Wednesday evening, January the fifth  
at ten o'clock

20 Claremont Terrace

(2)

Miss Genevieve Clark  
regrets very much that her absence from  
town renders her unable to accept the kind invitation of  
Mr. and Mrs. Algernon Coutant for  
Wednesday evening, January the fifth  
at ten o'clock

20 Claremont Terrace

As in the case of the written invitation, the first page of a sheet of quality note-paper should be used for these replies.

**The Débutante Ball.**—The *débutante* ball, at which the hostess introduces her daughter to society, is like any other formal ball (See: p. 454) and the *débutante* stands at the door beside her mother to receive. As the hostess shakes hands with each guest, she presents her daughter, and if the young girl is already known to the guest, "You know Gladys, don't you?" is enough. Girl friends, friends of her mother or her father may help the *débutante* receive. In the case of girl friends, help of this kind is nominal: they stand in line and add a decorative touch. While guests—they always shake hands with the *débutante* as well as hostess on arrival—continue to come, the

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débutante is expected to receive. At a large affair the guest merely says: "How do you do?" and moves on. If forms are strictly observed, the débutante's first dancing partner should be chosen by her mother; but this is not a matter of life or death, and she shows good taste in not dancing with the same man more than once on her coming-out party. She is not expected to "sit out" any of the dances, but dance them all, returning to receive during intermissions.

**Supper at the Débutante Ball.**—The supper at a débutante's ball is the formal supper of any ball (See: p. 436) though sometimes a buffet supper (See: p. 449) or a combination of formal and buffet supper is served. The formal supper is the most correct form. The débutante chooses those who are to sit at the table reserved for her, and after supper is excused from receiving, and allowed to devote herself to enjoying her first formal social event.

**Points for Hostess and Host.**—The hostess herself will hardly find time to dance, unless, perhaps, late in the evening. She receives the guests at the door, and her main duty is to see that everyone has a good time. She must always remember to invite more men than women, which helps do away with the "wall-flowers." All the young men and young society girls of her own social circle may be relied upon to attend a coming-out ball or party at which there will be dancing. On the other hand, probably no more than half the older people asked will appear. The débutante's father should see to it that the men hold the floor as dancers and do not stay in the smoking-room over cigarettes and chit-chat.

**The Débutante's Flowers.**—Nearly everyone sends a

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débutante flowers on her coming-out party, bouquets or cut flowers in baskets; and usage sanctions their banking about the place where the débutante stands. A holding bouquet—pink or white rosebuds and white violets—the colors of young girlhood are always appropriate—should be set in paper lace, with stems wrapped in white satin ribbon and with hanging pink and white streamer ribbons about one inch wide. Verbal thanks to flower donors should be supplemented by notes of thanks to older people.

**The Débutante's Dress.**—White is the débutante color in dress. She should wear a pretty frock (lace and silver spangles are not tabooed if not over-elaborated) of some net or gauze material (mull, tulle, chiffon, net, silk georgette). Elbow-length or full-length lace sleeves, and a round, square or a heart-shaped neck cut is optional. The dress must suggest youth and innocence. Where white is unbecoming any pale, youthful shade will answer—pink, mauve, a delicate grey or green—for the débutante is only a young girl and simplicity should be the keynote of her dress. A simple arrangement of the hair and few or no jewels should be preferred to an elaborate coiffure.

**The Débutante Afternoon Tea with Dancing.**—The afternoon tea with dancing, while not exclusively reserved for débutante "comings-out," is a form of entertainment very popular for presenting débutante daughters or new daughters-in-law. An informal affair of the kind may muster less than eighty guests; a formal tea with dancing may number its guests by the thousand. For large formal teas a hotel ball-room is usually engaged. The invitation form is as follows:

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Mrs. Algernon Coutant

Miss Gladys Coutant

at home

on Wednesday December the fourth

from four until seven o'clock

the Saint-Cyprian

Dancing

**Features of the Débutante Tea with Dancing.**—The elaborate decorative scheme which is often a feature of the débutante ball falls away in the tea with dancing. A background of flowers where she stands, some palms to hide the musicians, are all that is needed. The débutante (or the daughter-in-law) receives with her mother (or mother-in-law). Curtains are drawn and lights lighted as though for an evening ball, whether the tea with dancing be given in the home or at assembly rooms of some kind. Rain calls for an awning and a carpet when the affair is given at home. A doorman or chauffeur opens motor doors, and the butler (or a caterer's man) opens the house door. No guest should have to ring. Guests are announced on arrival, and the hostess and her daughter or daughter-in-law receive as at the débutante ball. The younger set is free to dance as soon as the hostess has been greeted. The seniors sit about, drink tea and converse.

**The Tea-Table.**—The tea-table, as at a wedding reception, is a large table set buffet-wise, and the buffet service is attended to by the house servants, or where a caterer has been engaged, by his men.

**The Food.**—Since the tea with dancing is a tea, the menu is a tea menu. Bread and cakes of all sorts: sand-



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wiches, crumpets, hot biscuits, muffins, sliced cake, and small fancy cakes of every kind—they may be as elaborate as desired—should be the only edibles served. Tea, chocolate, bouillon, together with pitchers of lemonade or fruit punch (at one end of the tea-table) are the proper beverages.

**The Service.**—As a rule, guests help themselves to cakes. Tea (poured into cup and accompanied by cream pitcher, sugar-bowl and small dish of lemon) and chocolate (already poured and topped with whipped cream) are passed on a tray by servants. Plenty of small, light chairs (usually supplied by the caterer) makes it possible for the guest holding a cup of tea in one hand and a plate of food in the other to eat in comfort. It is always distressing to see guests wandering about, their hands encumbered, unable to find a seat, so an adequate number of chairs should always be provided.

**The "Small" Dance.**—Other forms of *débutante* parties include: the small dance which is merely a small ball with fewer guests and simpler decorations, and the small tea, with or without music (See: p. 438), which also serves for a house-warming, to entertain a house guest from another town, new neighbors, or a newly engaged couple, or to honor a visiting celebrity. In general, the trend of the times is to prefer the simpler forms of a *débutante* party to the more elaborate ones. A modest tea with dancing, the small dance and the informal tea are quite as fashionable for introducing a daughter to society as is the larger and extravagant private ball, and you may feel sure that the smaller and more intimate affair is, socially speaking, in even better form than the larger and more pretentious one.

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**The Débutante Cards.**—The young girl's card is usually somewhat smaller in size than that of the matron, and the débutante—during her first season "out"—may share her mother's card. A young girl's name never should appear on a card with the names of both her father and her mother. The correct form in the first case would be:

Miss Ethel M. Clark

or

Miss Ethel Mary Clark

12 Tremaine Street

in the second:

Mrs. James Rogers Clark

Miss Ethel Clark

In all cards styles of engraving vary frequently, as do sizes and types of paper. A good metropolitan stationer is always equipped with correct current models. The use of white unglazed board and the avoidance of the ornate in lettering, however, are not subject to the caprice of changing fashion.

A débutante, who usually pays calls in her mother's company, uses the second type of card, even when calling alone on intimate girl friends, in which case she pencils through her mother's name. When there are several daughters in a family, card-duplication is avoided when all call together by using the following card form:

Mrs. James Rogers Clark

The Misses Clark

Tuesdays

12 Tremaine Street

Two sisters also may share a card when near the same age and motherless, inscribed: "The Misses White," or,

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if widely separated in point of age, one showing the legend: "Miss White," and below it "Miss Henrietta White." Besides cards shared with mother or sister a young girl may with entire propriety use a card bearing her name alone. But her personal card would not show an "at home" day during her *débutante* year under her mother's wing. After her first season "out," the young girl may have her mother's "at home" day engraved on her card.

**Débutante Taboos.**—As is known a taboo is the prohibition of some reprehensible thing. The following things are reprehensible in the case of the *débutante* and should therefore be tabooed:

1. Rudeness of any kind, and the stressing of assets of face or form at the expense of intelligence and good breeding.

2. Loud talking.

3. The mechanical smile.

4. Artificial laughter and giggling.

5. The bored tone of voice.

6. Whispering.

7. Nudging, patting or fingering others.

8. Holding hands, hanging on someone for support, or walking arm about waist with another person in public.

9. Touching a man with the hand, save in dancing or when taking his arm as an usher at christening or wedding, or as a dinner or supper partner.

10. Walking or standing with hips thrown out and chest drawn in.

11. Swinging arms when crossing a ball-room floor.

12. Neglecting the courtesies due older people.

## CHAPTER II

### THE YOUNG GIRL AND THE CHAPERON

**The Chaperon.**—A “chaperon,” from the French *chape*, was a hood or cap originally worn by knights of the garter in full dress, and after the sixteenth century by middle-aged ladies. It was a *protection*. The “duenna,” a synonym word, is an elderly lady in Spanish or Portuguese households in charge of the young girls of the family. But the word “duenna” always implies an extreme of watchfulness and jealous care, and the American chaperon is not a “duenna.” In American usage a chaperon is an older woman whose presence protects the inexperience of the young girl: she may be a mother (the natural chaperon), a sister or other relative, a friend or a lady especially engaged for the task.

**The Chaperon's Duties.**—The American chaperon is usually human and sympathetic and allows her young charge the maximum of social freedom compatible with social law and propriety. As a rule the chaperon accompanies girls too young to have married friends. Though convention in a number of cases demands that a young girl be “protected” by a chaperon, her best chaperon will always be her own common sense and strength of character. One of the chaperon's most important duties is cutting short an objectionable acquaintance before it becomes established.

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**The Chaperon of the Motherless Girl.**—A chaperon who resides permanently in the home of an orphan girl may be a salaried social guardian or a near female relative. She may be young or old, married or single. Even though the young girl may have a father, her chaperon in this case is the guardian of her social reputation till she grows older (twenty-eight or thirty) or marries. It is quite customary for the busy mother to put her daughter in charge of a permanent chaperon of this kind, often with more satisfactory results than her own chaperonage would achieve. The motherless girl always *shares* the duties of hostess with her chaperon. If her father is living her formal invitations are issued in her own and her father's name; if she is an orphan in her own and her chaperon's (in the event of her having no near female relative) name, thus:

Miss Ernestine White

Miss Genevieve Grey

at home

on Tuesday the fourth of October

from four till six o'clock

The Palatial

A telephone invitation ("Will you lunch with me next Tuesday?") from the young girl, however, answers every formal purpose, since the chaperon's presence is taken for granted.

No young girl can officiate as a hostess unsupported. When her girl and men friends come to her home on her invitation, the chaperon either receives them or makes a point of coming into the room. The chaperon sits at the head of the table during a *débutante's* first season,

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and enters the dining-room with the most distinguished male guest at a formal dinner. At teas the chaperon pours. She accompanies her orphan charge on all ceremony calls during the latter's first season, using a joint card on which the chaperon's name appears first. The chaperon is entitled to be asked to all affairs where a chaperon is needed. And unless it is understood that chaperonage has been arranged for, a girl may take her chaperon *uninvited*, to formal balls, public and private, large receptions and bachelor entertainments. At a tea where young folk gather, the chaperon disappears after all have been helped. She *never stays with* the guests. As has been said, she is no "duenna" but merely is expected to be within easy reach. Until the last young man of the party has left a house no chaperon or parent should go to bed; and it is a cardinal offence against good manners to permit a young girl to sit up late at night alone with one young man or with several, in spite of the fact that this rule is anything but strictly observed in the average American household.

**When a Chaperon is Required.**—Many rules of chaperonage are more honored in the breach than in the observance. Nevertheless they *are* the rules of good society, and should be obeyed—allowance being made for occasional divergences due to locality:

A chaperon is indispensable when:

1. A young girl lunches at a road house, even though escorted by her fiancé.
2. On any over-night journey. On train or boat an older woman friend or a maid may supply the chaperonage. A sailing outing or any other which lends itself to accidents leading to unfortunate situations, as, for in-



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stance, when a girl and man are compelled to spend the night on the water or even at an inn or hotel, should be sedulously avoided.

3. At a tea in a college man's rooms or a bachelor apartment a chaperon—always an older lady—should be present.

4. At artist sittings or at any lessons given by a male instructor in a studio the chaperon's presence is supposed: a maid may act as chaperon on such occasions.

5. In general, at theatre, concert, opera, fairs, races and other public entertainments, in restaurant or cabaret, the young girl, especially the very young girl, should be chaperoned. At picnics, auto tours or yachting parties, in which young girls are included, etc., a matron *must* be included among the guests to act as chaperon.

6. No young girl, and no woman in general, should dine alone with a man or a number of men (unless one of them be her husband) in a man's rooms, and at all entertainments in a home the chaperon should be present before the young girl's guests arrive, and should remain until they have gone.

On returning home late from a social function the young girl must be returned to her chaperon's charge. The chaperon (or someone taking her place) must be waiting up to receive her, and the door should be opened by her or by a servant, entrance by key being barred. The man taking her home, even if her fiancé, should make his adieus at the door. If the hour is late he should never be invited in. Incidentally, remember that the best chaperon will not prevent a young girl's being talked about and criticized if she teas and dines in the rooms of a bachelor host whose moral reputation is equivocal.

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**When a Chaperon is not Required.**—1. At a tea or dinner party for younger people in the home an official chaperon is not needed if an older sister is available.

2. If the mother of the girl hostess has received guests, she need not act as chaperon at the dining table. The parental roof-tree and home environment are supposed to furnish the chaperonage.

3. A chaperon is often dispensed with at a cabaret supper if the girl is no longer a "young" girl.

4. A chaperon may also be dispensed with in the case of a lady who is *not* young, dining with a gentleman in a hotel of the first class.

5. Any married woman (with her husband's approval), may dine or tea with a man at any time without chaperonage in her own home.

6. The social usage of the day allows a young girl to dispense with a chaperon at tennis, golf, in the Country Club; on the beach, canoeing, or in any of the usual outdoor sports. For short distances she may ride, drive or motor with a young man, and even attend the "movies," without a chaperon's being in attendance.

7. Restaurant observance varies. In New York, Chicago and some other cities, unchaperoned restaurant lunching on the part of older girls and young married women with intimate male friends is sanctioned by usage. In many other cities and towns it is regarded as highly improper for a young married woman to lunch in a restaurant with any man save her husband.

8. In general, a young girl and man may lunch unchaperoned at a Country Club, on the theory that the element of chaperonage is supplied by the others of their own social circle present.

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9. A young man may take a young girl to a dancing club tea—if there is a chaperon at the club—unchaperoned.

10. In some Southern cities it has always been considered proper for a young girl to attend the theatre with a man unchaperoned.

11. The young girl in general may attend all *afternoon* affairs in company with a male friend well known to her without a chaperon, after her first season "out."

12. The attendance of a chaperon is not necessary when a young girl goes to theatre, opera or restaurant in the evening when her male escort is a *near relative* or an *old and intimate family friend*; and in general she can go to home parties of any kind unchaperoned, since the presence of a chaperon at the party is taken for granted.

13. A young girl may dine in a gentleman's rooms if accompanied by another elderly lady, or (if a young married girl), if her own husband be present.

### IN CONCLUSION

It might be said, in conclusion, that in spite of the many rules on the chaperoning of the young girl, the chaperon is often either dispensed with altogether or she is expected to regard her duties as purely honorary and not practical. The newer freedom has given girls greater liberty of action—whether this is beneficial depends largely on the individual girl. It is certain, however, that chaperonage should be more strictly enforced in the case of the average high school girl or the *débutante* who has just stepped from the schoolroom out upon the ball-room floor. They cannot be expected to have the discretion which will enable them to go about unchaperoned with youths of their own age on picnics and excursions,

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moonlight dips and road parties, to restaurants, movies, and theaters. In spite of the fact, however, that rules of chaperonage are laxly observed in these days, the chaperon has not gone entirely out of style. As it was recently very well put: "Chaperons are merely taken *ad lib* now, instead of being forced down your throat."

## CHAPTER III

### INTRODUCTIONS

**When People Are Introduced to Each Other.**—The introduction naturally plays an important part in the social life of the well-bred young man and woman. Since the forms of introduction are standardized, and apply to society in general, the entire subject has been covered in this chapter. People are introduced to each other on practically all social occasions. The first rule to be observed in introductions is to avoid all appearance of effort. The first claim to precedence where introductions are concerned rests with a guest or guests of honor, a bride and groom and a *débutante* “coming out.” Everyone else is introduced *to* them.

**Introductions at a Ball or Dance.**—Introductions at a dance are principally made in order to facilitate change of partners. At a formal ball or dance when there is a guest of honor, the hostess presents the guest whom she receives. During the progress of the affair introductions are made subject to the convenience of hostess and guests. The host and hostess at a more informal affair should present as many men to girls as possible, but among the dancers the formalities of “asking permission” to introduce may be dispensed with: young girls may introduce their partners to girl friends; and young men their men friends to their partners. At formal dances a lady’s permission is supposed before a man is introduced to her. The man who takes a girl to a dance may introduce to her

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any and all male friends with whom he thinks she may care to dance, but if the ball is public or formal he first asks permission, unless he be an old friend.

**Dinner Introductions.**—The roof-tree of a friend is supposed in a vague, general way to serve in itself as an introduction for those who gather under it on formal occasions. Yet the definite introduction is to be preferred at dinner, luncheon or house party. This does not apply to larger formal affairs, receptions and balls. At a small luncheon the hostess may introduce all her guests to each other; at a large dinner it is practically impossible. A few introductions may be made conveniently, but whether introduced or not, the rule is that all guests talk to their table neighbors. Partners at the dinner table, of course, are always introduced. It is the host's duty to present the gentleman to the lady he is taking in. If he can also introduce him to the lady sitting beside him on the other side, all the better. No hostess need ask permission—at a dinner or elsewhere—to present one guest to another. The host, over cigars and cigarettes, usually makes known to each other gentlemen who have not met before.

**Other Introductions.**—At any social affair, the first rule of the hostess is to try to have all introductions out of the way as soon as possible. Otherwise they are apt to become an annoying interruption and interfere with the smooth progress of entertainment. Partners or fellow-players and members of any small group associated for some specific purpose are introduced to each other. In the opera-box a guest invariably introduces to her hostess any gentleman who comes to speak with her, unless distance or preoccupation with another caller on the latter's part make for awkwardness. No business call paid one



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lady by another may be regarded as an introduction, though a standardized introduction formula: "Mrs. Coutant, I am Miss Green," is used.

**The "Group" Introduction.**—The "group" introduction—the presentation of one individual to a group of other persons is in poor taste on larger formal occasions. It is permissible at small luncheons and other informal affairs. When a lady is introduced to a group, the senior member may be the first addressed, and the lady to be introduced presented. Then, the hostess, including all the others in the group, mentions their names. The younger women usually rise to shake hands. A gentleman is introduced in the same manner: "Mr. Morton—Mrs. Coutant, Miss Northcliffe, Miss Welton, Miss Gregory," and the names of any gentlemen in the group are mentioned *after* those of the ladies.

**The Correct Formal Introduction.**—In all introductions the word "present" is the one sanctioned by the best social usage. The rule is that a man, though he may be an old gentleman with the most imposing claims to distinction, *always* be presented to a woman; though the latter be in her 'teens. Like most laws, this has exceptions: great age and special distinction of office and character may justify introducing a *débutante* to a famous scientist or author, an admiral or general. The three exceptions which prove the general rule are: the President of the United States, a cardinal, or a ruling monarch.\* The correct formal introduction is expressed as follows:

\* The forms here are: "Mr. President, I have the honor to present . . ."; "Your Eminence, I have the honor to present . . ." or "Your Eminence, may I present . . ." and (at an actual court presentation), to a king or queen, merely the name of the person introduced, "Mrs. Coutant," is uttered.

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1. "Mr. Coutant, may I present Mr. Morton?"
2. "Mrs. Coutant, allow me to present Mr. Morton."

or:

1. "Mr. Morton, may I present Mr. Grey?"
2. "Mr. Morton, allow me to present Mr. Grey."

or any of the following variants:

1. "Mrs. Coutant, have you met Mr. Grey?"
2. "Mrs. Coutant, do you know Miss Grey?"
3. "This is my daughter Genevieve, Mrs. Coutant."
4. "Mrs. Coutant, do you know my mother?"
5. "Mrs. Coutant, you know Mrs. Grey, don't you?"  
(never "do you not?").

**The Informal Introduction.**—The more commonly used informal introduction simply mentions the name of the person to whom one is introduced and that of the introduced person. The distinction is made by mentioning the name of the person introduced last, and stressing the more important name, so that the unuttered "May I present" is implied: "Mrs. Coutant—Miss Grey."

**Who are Presented to Each Other and How.**—"1. The general rule is that younger women are presented to older women and unmarried women to married women, unless in the last instance the married woman is decidedly younger than the unmarried woman, in which case the younger woman should be presented to her senior in years."

2. When two married ladies of the same age are presented to each other, or two gentlemen, no distinction is made: "Mrs. Coutant—Mrs. White"; "Mr. Morton—Mr. Grey."

3. As a rule the younger man is presented to his senior in years and the bachelor to the Benedict. A bachelor, if

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old and venerable, however, may expect to have the Benedict presented to him. The name of a host, in his own home, is always mentioned first in an introduction.

4. A son or daughter presents a friend to his parents (the mother first) as follows: "Mother, have you met Miss Grey?" or "Father, do you know Mr. Morton?"

5. When a mother presents a young man to her daughter she may simply put the introduction in question form: "Mr. Morton, don't you know my daughter?" "My daughter" (if unmarried) or "My daughter, Mrs. White," if she be a married woman.

6. A mother or father may simply introduce their children as "My daughter Gladys," or "My son James," when the friend presumably knows the family name.

7. A married woman introduces her sister as "My sister, Miss Coutant" (or "Mrs. Gregory"); and her mother as "My mother, Mrs. Coutant." In the case of other relatives the degree of relationship is usually made clear in the introduction as: "My aunt, Miss Northcliffe," "My uncle, Mr. Welton," "My cousin, Miss Gregory."

8. The correct form for a husband to use when introducing a male friend or acquaintance to his wife is (according to the degree of intimacy existing): "My dear, (or "Dear") let me present Mr. Grey"; or "Grey, I wish to present you to my wife." If introducing a lady he may say: "My dear, allow me to present Mrs. Coutant."

9. A wife introduces her husband to another woman or man in the following form: "Mrs. Grey (or Mr. Grey), may I present my husband?" but on no account presents him by any title he may possess.

10. All forms of introduction may be extended with some specific purpose in view: immediate establishment

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of friendly relations; the "placing" of entire strangers as regards each other's identity; or to overcome shyness. The necessary addenda following the introductions suggest themselves: "Miss Grey comes from your home state"; "Mr. Morton expects to play at our country club links next week"; "My cousin has wished to meet you for a long time," etc.

**Self-Introductions.**—Men and women introduce themselves to each other at a dinner, when unacquainted. The man (looking at the lady's place-card) may say: "How do you do, Mrs. Coutant. I am Henry Morton"; or, showing his place-card: "Let me introduce myself: this is my name." It is quite in order, too, for the lady to take the initiative: "I am Mrs. Algernon Coutant," to which the gentleman would reply: "How do you do, Mrs. Coutant. My name is Henry Morton." In theory, though the lady may speak first, she never, according to the accepted social canon, "introduces" herself to a man on *any* occasion; she merely allows him to know who she is. Other forms which may be used by her are: "I believe I am speaking to Mr. Morton. I am Genevieve Grey"; or, "This is Mr. Morton, is it not? I am Miss Grey." A man, when introducing himself, never uses the title "Mr.," but a host may say: "I am presenting myself, Miss Grey, because my wife is so taken up with her duties as hostess that she evidently has no time to introduce me. I am Algernon Coutant."

**Street-Introductions.**—When two girls who are walking in the street meet a person who is a friend or acquaintance of one of the girls, but not of the other, the girl who is unacquainted with the person met does not stop. (She walks on along, slowly, while her friend stops to speak to

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the person they have met. The first girl should *not* stop and introduce herself to this person whom she does not know. If the newcomer, instead of passing on after a few remarks have been exchanged, is invited to join her friend and does so, the first girl, who has walked slowly on, will be overtaken and she will naturally be introduced when the others catch up with her. The newcomer, however, must wait to be *asked* to join the others, and should not volunteer to do so.

You may with entire propriety introduce yourself to some intimate friend of your sister or mother, where a cordial reception of your self-introduction may be presumed. In the worst possible taste, however, is a self-introduction which presumes on a slight acquaintance or no acquaintance at all.

Fellow-travellers may introduce themselves to one another, when they are women. Ordinarily, however, no gentleman addresses himself to a lady who is a stranger to him under these circumstances, and no lady speaks to a gentleman unknown to her, save where the freedom of steamer manners or some exceptional circumstance excuses breaking the rule. When two men walking meet someone who is a friend of only one of them, the same rule quoted for the case of the two girls applies, and the man who does not know the newcomer walks on slowly by himself.

**The Acknowledgment of an Introduction.**—The one and only phrase of acknowledgment of an introduction is "How do you do?" and a lady may offer her hand or not when a man is introduced to her, as she may choose. As a rule she bows slightly to a stranger without extending her hand, saying "How do you do?" If the man

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introduced is one who has been highly spoken of by friends she may give him her hand. It is ill-bred on her part, however, to refuse a hand offered her; though a man should wait to see whether the lady extends her hand before offering his own. When the woman is a hostess (unless old or an invalid) she must rise, if seated, and offer her hand to any stranger. Where a number of persons are presented in rapid succession, at a picnic, theatre or card-party, hand-shaking and even verbal acknowledgment are not necessary: a slight smile and bow recognizing each name will suffice.

In general women should rise to acknowledge an introduction to other women or a host; though an older matron need not comply with this rule if a younger girl is introduced to her. No woman need rise to acknowledge an introduction to a man.

Men always shake hands when introduced to one another, and always rise to acknowledge introductions of any kind. When a man and woman are seated side by side and are introduced by a third person, the man rises and stands until the introduction has been made. Exceptions to this rule are introductions in: theatre, concert-hall, church (before beginning of the service), drawing-room musicales or private theatricals, where a man may remain seated. When a late woman guest at a luncheon, dinner, supper party arrives, a man introduced should rise and bow his acknowledgment to an introduction, when he is able. Where the woman is already seated, a bow will suffice. A man introduced to a group of men need not shake hands, but may content himself with bowing.

No guest may refuse an introduction made by his hostess or host: though the person be an enemy, courtesy



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demands recognition of the introduction. If asked by a host or hostess whether one wishes to meet a certain person, the introduction may be courteously declined, but a valid reason must be given: "Perhaps it would be advisable for me not to meet Mr. Morton. Our business relations are not of the best," or "You had best not present me to Miss Grey. Our families are not friendly." No hostess may refuse point-blank to introduce a guest who asks the privilege to another, though some slight evasion may be used to prevent an awkward or unfortunate situation: "Miss Grey seems very much taken up at this minute," or "I shall try and present Miss Grey to you later, if an opportunity offers."

**Quasi-Introductions.**—A quasi-introduction is a polite evasion of a real introduction, made in order not to present to each other persons accidentally brought together, when it is not certain that one or both would care to become acquainted. When talking with an upholsterer, for instance, and a friend enters the room, awkwardness may be avoided by informally including her in the conversation without actually introducing her: "Mr. Brown thinks the couch should be covered with a puce brocade." This permits the friend to give an opinion without meeting Mr. Brown. Or, a hostess talking to one guest may turn to a second and say: "Mrs. Coutant, Mrs. Grey just mentioned meeting General Gaillard when she was in Paris. You know him too, don't you?" This indirect quasi-introduction leaves it open to either lady to discontinue acquaintanceship after conversation. In a quasi-introduction, when a man has been presented to a woman, the woman nods first in taking leave. To offer her hand



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is as much as to say she is willing to accept a more formal presentation.

**Taking Leave After an Introduction.**—Correct leave-taking formulas, universally known and accepted, after an introduction and chat with a stranger are: "Good-by, I am glad (or very glad) to have met you"; or "Good-by, I hope I shall see you again before long (or sometime)." "Thank you"; or "Thank you, I hope so too," is all that is called for by way of reply. A bow is used to take leave of a group of strangers either formally or casually introduced.

**Introduction Taboos.**—1. Asking a lady whether she has met a gentleman when introducing him. 2. Saying: "Mr. Grey, I *want you to know* Mrs. Coutant"; "Mr. Grey, let me *make you acquainted* with Mr. Morton"; "Mr. Grey *meet* Mrs. Coutant"; "Mr. Morton, *shake hands* with Mr. Grey."

3. Asking the person to whom you have been introduced what his or her name (which you have not caught) may be. A third person should be asked.

4. Employing the widely used but vulgarian phrases of acknowledgment: "Delighted," "Charmed," "Honored, I'm sure," "Pleased to meet (or the still more dreadful, "to know") you."

5. Interrupting an interesting conversation between two persons to introduce a third.

6. Reminding a person to whom you have been introduced and who has forgotten you, that you have already met.

7. Using the expression "My friend" in introducing one person to another. It implies preference, which is ill-bred.

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8. The carelessly and indistinctly uttered introduction.
9. Introducing a departing visitor to one who is arriving.

10. *Asking* for letters of introduction: they must always be *offered*.

**Titular Distinctions in Introductions.**—There are certain generally accepted rules with regard to titular distinctions in introduction. The wives of presidents have no title: they are introduced as "Mrs. Harding"; "Mrs. Roosevelt"; and an ex-president of the United States is plain "Mr." Cabinet members are introduced as "Secretary"; a member of the Senate as "Senator Green," whether in office or not; governors and mayors as "Governor Brown" or "Mayor Black" (there are no ex-governors or ex-mayors, socially speaking). Military and naval officers are introduced by their proper titles or as "Mr. Blank" or "Mr. White." A man entitled to an "Honorable" is so introduced only at public banquets or on a platform. Judges usually share the distinction awarded senators, and retain their title while in office and afterward; while a justice is introduced as "Justice Green." Archbishops, bishops and doctors are as a rule introduced by their titles and titularly addressed. A member of the House of Representatives is always "Mr.," as are clergymen unless they hold the formal title of "Doctor," "Dean," "Canon" or "Deacon." A Roman Catholic cleric is always given his title: "Father Murphy," "Monsignor Prelati," "Bishop Dominick," "Archbishop Glynn," while "Your Eminence," the most formal titular address, is used for a cardinal.

American women are *never* presented to the holders of foreign titles: "His Grace," "His Lordship," etc., are

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avoided in introductions and the proper form is: "Mrs. Coutant, may I present the Duke of Chaulnes?" (or "Lord Maltravers," or "Marquis Pescara?").

**The Letter of Introduction.**—The only difference in degree to be found in introductions exists between the verbal and written one. The introduction by letter is binding; the introduction by word of mouth, even when formal, may be casual. The letter of introduction is a sight draft on the recipient's hospitality; and should never be given to a superficial acquaintance. A formal letter of introduction is usually brief:

"DEAR MRS. WALCOTT:

"On December fourth Henry Chalmers goes to Chicago to arrange for the publication of his new novel. He is a very interesting young writer, and I am giving him a card of introduction to you. I feel sure you and Mr. Walcott will enjoy meeting him and I know it will be a pleasure for him to make your acquaintance.

"With kindest regards from Algernon as well as myself,

"Very sincerely,

"GLADYS COUTANT."

Mr. Coutant, if he is giving Mr. Chalmers a Chicago introduction, would write the words: "Introducing Henry Chalmers" on his card, above his own name, and give the latter the card. He would supplement it, however, with a private note of information mailed to his friend:

"DEAR WALCOTT:

"Henry Chalmers—he's a novelist—is coming to Chicago on some publishing business on December fourth and returns to New York on the eighth. Walcott is a

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very decent chap and excellent company, and very likely Mrs. Walcott would like to meet him. Perhaps you can put him up at "The Illinoisian" as a guest. I would appreciate your courtesy and I know Chalmers would.

"Sincerely,

"ALGERNON COUTANT."

The informal letter of introduction may be brief:

"DEAR GENEVIEVE:

"Mrs. Henriette Maindron, a close friend of ours, is to spend several weeks in Boston. I shall appreciate any courtesy you may be able to show her.

"Affectionately yours,

"GLADYS GREY."

Mrs. Grey, however, mails a private letter of information to her friend at the same time:

"DEAR GENEVIEVE:

"Henriette Maindron, for whom I wrote a letter of introduction to you to-day, is a dear old friend of mine. She is going to Boston to attend the symphony concerts and will stop at The Chesterian. I know she will feel somewhat lost, and since I am sure you will find each other congenial I did not hesitate to give her a letter to you.

"Affectionately,

"GLADYS GREY."

The letter of introduction is *never* sealed before it is handed to the recipient; but the recipient should seal it in the writer's presence.

A man presents a letter of introduction to a lady upon arrival in her city, leaving the letter at her door with his

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card. On a week-day, between four and six in the afternoon it is proper, but not obligatory, to ask to see her. It is usually less awkward to leave an introduction than present it in person.

A man mails a *social* letter of introduction to the addressee's house. A *business* introduction he presents with his card at his office.

A woman mails her letter of introduction to the addressee and awaits an acknowledgment. If the addressee leaves a card, a card is left in return. The proper acknowledgment—an invitation to the addressee's home—is the accepted reply to either the formal or informal letter of introduction, and illness is the only valid excuse for not making it.

A man receiving a letter of introduction from another, calls the latter on the telephone and asks how he may be of service. If he prefers not to invite the stranger to his home, he may put him up at his club, and lunch, dine and otherwise entertain him there.

**The Ethics of the Introduction.**—When introductions should be made and when not; which are justified and which are needless; to what degree they imply obligation, and a number of other points are not subject to hard and fast rules. Common sense, social tact and presence of mind must be relied upon to decide what is best in many instances. In larger urban centres introductions are usually taken lightly; in smaller communities more seriously. Convenience sanctions the less ethical procedure in the first instance and custom rejects it in the second. In the end the obligations—implied or actual—of an introduction are either met or denied in accord with personal preference. In the case of a lady the option

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rests with her—a gentleman who has been introduced must wait, when next he meets her, for her to bow or offer her hand. She may continue or end the acquaintance as she sees fit. In general:

1. Bow to all whom you may have met at a meal.
2. Bow to all whom you have met at a reception or with whom you have played cards, golf or tennis.
3. The acknowledgment of incomplete introductions is optional.



## CHAPTER IV

### DANCING

That apt distortion of a familiar poetic phrase: "On with the dance, let joy be *unrefined*" does not—in spite of the greater freedom of the modern dance, and the primitive barbaric influence of its "jazz rhythms"—altogether apply to the dance of well-bred society of to-day. Various cities and localities have their own special modifications of the popular social dances and those who live in them should conform to these unwritten laws which the really well-bred people of the community insist must be observed. In Baltimore you dance in accord with local custom, as you would in Denver or in Boston. Too radical a departure from it—even if it were that followed by some ultra-smart set in Palm Beach or Cannes—would be vulgar, since it would excite comment and make the dancers conspicuous.

We have reserved the formal ball, public and private, for consideration in another Part, where such consideration seems more appropriate. In this Part, devoted to "The Young Girl and Young Man in Society," those less elaborate affairs at which they are most prominently in evidence are dealt with. One typical form, in fact, has already been touched upon (See: Chap. I, "The D  butante").

**The Informal Dance.**—With the passing of the co-tillion and the more formal dances, informal dancing and

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the informal dance have come into their own. Impromptu dancing in the home, when young folk of the "younger set" may feel in the mood, the music supplied by phonograph or one of the group who plays piano, is common. There is also the informal dance and the opportunities offered by roof-garden and cabaret—though the cabaret is passing and with it cabaret dancing—and the Country Club, under similar circumstances. This is all "informal dancing," but the "informal dance" is another matter. Impromptu dancing merely represents the carrying out of an idea conceived on the spur of the moment. The "informal dance" differs from informal dancing owing to the fact that there are *invitations*: in other words it is a dance occasion deliberately arranged.

To justify its "informal" character the invitations to the small intimate group of which the daughter of the hostess, let us say, is a member, tries to unite the other young men and women of her particular set. Where all are well acquainted, and not too great a number asked, the danger of "wall-flowering" is largely reduced, and the dance more likely to be a success. In order to make sure of this it is well for a hostess, who cannot be expected to know all the young people of her daughter's circle—the friends of her friends—to allow a certain number of "blank" invitations to go forth, to make sure that the various component groups which make up her daughter's set all have human contacts.

**The Invitation.**—The invitation forms Nos. 2 and 4 (See: Chap. I, "The Débutante") which may be sent in written or engraved form, are correct. More usual, however, and more in keeping with the spirit of the "informal dance," is the universally used "visiting card"

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invitation. Here the hostess, if she is giving a small dance at home, merely writes above her name on the card: "Monday, Dec. 4." and below it "Dancing at 10.30 o'clock." At the bottom of the card, opposite her street address, she pens her R.S.V.P. This form, which may be slightly varied, answers all purposes. The use of the person card invitation to the small informal dance has so generally supplanted the old "note of invitation," that it seems unnecessary to formulate the latter, as unnecessary as to describe the Cotillion which no longer is danced. As has been mentioned, the hostess should not discourage the attendance of desirable young women or men unknown to her. If you wish to take a friend whom your hostess does not know to an informal dance to which you have been invited, do not hesitate to ask for an invitation: it is quite correct to do so. But you should show tact and not take advantage of the courtesy extended to bring a man friend who cannot dance, or a girl who does not know a soul aside from yourself.

**The Formal Dance.**—There is only a difference in degree between the "formal" and the "informal" dance. If the dance is given with pomp and circumstance; if a large number of guests are invited; if there is a great display of decoration; if a formal supper (instead of "refreshments" simply passed around) and special detail in service—in music, attendance and appurtenance—is provided, then the dance is formal. Since the typical formal dance on a larger scale is only a variant of the most pretentious dance function known, the large private ball, the details which characterize it are considered together with "The Formal Ball" (See: Part Five, Chap. X). At the informal dance everything is simpler. There

The correct way to cut  
meat



Hold fork in left hand,  
prongs down, when eat-  
ing meat



Always  
hold gob-  
let by  
stem



The Graceful Bow

Let spoon enter mouth  
quarterwise



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are fewer people, but they all know each other; there may be little or no decoration; the supper—if there be one—may be simple; or there may be merely a buffet, or refreshments may be passed. In smaller dance affairs the only tip which could be given might go to a maid in the ladies' dressing-room, and in many homes the hostess would not approve.

**The Atmosphere of the Informal Dance.**—The hostess who wishes to make her informal dance a success remembers first of all that it is an occasion planned for younger people. She may ask a sprinkling of older persons, but the affair must be a "younger set" affair. Its atmosphere must be one of youth. The girls who come must be "dancing" girls and the men "dancing" men. At an informal dance "stags" who cannot "trip the light fantastic toe" (though in the modern "shuffle" dances, "tripping" is not called for), are just so much social dead wood. They crowd the smoking-room and adorn the wall, and serve only to weigh down the occasion. It is better, if you live in a little town, to invite your "younger set" as a unit, even when there are individuals whom you do not know personally. In the smaller town the society group is not over-large, as a rule, and omissions are glaringly and pointedly apparent. In essence, the whole secret of securing the proper atmosphere of care-free happiness and whole-hearted enjoyment which should characterize the successful informal dance depends on uniting enough young folk who are well acquainted, who are fond of dancing and who *can* dance. The dance card (save at college and class dances) is no longer a feature at the formal and informal private dances in the larger American cities, but it is still largely used in smaller



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communities. Its use or non-use is one of those details whose observance should be regulated by the best local usage.

**The Girl at the Dance.**—Two things are absolutely essential in the case of any girl who wishes to enjoy herself at a dance. 1. She *must* know *how* to dance; 2. She *must* know a number of men and be personally acceptable to them.

The girl who is not a good dancer should bend all her energies to becoming one. At best, there are enough difficulties in the way of securing partners without adding this insuperable one to the rest. The girl who is beautiful, who has charm, talks (or rather listens) easily and well, in spite of these advantages is at a disadvantage if she does not dance well. And in the case of the girl who is plain, though she may have charm and mentality, this first essential is even more important.

Both hostesses and girls who like to dance are constantly devising ways and means to ensure a fair distribution of dancing men among the girls present at dances. In some large cities a group of young men organized by the hostess devote themselves entirely to seeing that no girls are neglected and that all the men dance. This is a polite form of compulsion, and while it does secure the constant movement and activity without which a dance falls flat, it is at best a coercive measure, and the men tolled off for this social policing are themselves debarred from enjoyment.

The measure adopted by many girls who like to dance, but do not wish to be rooted to a spot without anyone to whom they can talk, if no men ask them to dance, is a protective, not an aggressive one. Following the principle

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of safety in numbers, the principle of the "herd," they show a united front to all comers. They simply take their own little intimate circle of eight or ten as a "close corporation." This gives them an immediate practical advantage: each individual girl belonging to the group has a background. Men distrust the lone girl "with her back to the wall." She is attractive; she *may* be a good dancer. Why run the risk of spoiling a dance when he does not know, and being unable to get rid of an undesirable partner after some disillusioning experience? With the girl in the group this danger does not exist. There are always some of her friends waiting for her to return to them at the conclusion of a dance; and since this is the case a man is at liberty to leave her, since he does not leave her alone. This system has its advantages, but it is based on a "protective" rather than aggressive policy, and while best for the girl who has little initiative, does not always suit the girl with a more marked personality.

**The Girl with a Personality.**—The girl with a personality does not need the compulsory aid of the "society truant officers," or the protective background of an intimate group to enable her to be in constant demand at a dance. She may be plain; *but*, if she dances well—and this must be accepted as a premise—personality plus some painstaking effort *before* she attends dances will ensure her success. Common sense will tell her what every girl should know—that it does not pay her to attend a dance alone, or to attend a dance where she knows only a few people. She must first, especially if she lives in a smaller town, see to it that she is personally well liked by the young men and young women of her set before she ventures on a floor. She may advance some valid conventional

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excuse which will dispense with her attendance at dances (though this excuse should *never* be that she does not dance), until she is sure that she could not go to any dance in town without being well acquainted with practically everyone apt to be there. If her reputation for being "good company" is already established; if she is known to be an intelligent and sympathetic listener, there will be no preliminary mistrust of her dancing. It will be taken for granted. Then, if she dances well, the first few men who dance with her will circulate the news and she will not lack partners. And if she has thus fixed her position, once and for all, at her first dance, she has nothing further to fear.

**Dance Etiquette.**—Formal or informal, the first duty of a man who has taken a girl to a dance is to his hostess. When both have laid aside their wraps in their respective dressing-rooms, the hostess is greeted. Thereafter things take their natural course. If the girl's brother has taken her to the dance, he may relinquish her to some man friend who comes up, or if she has come with a maid, she finds a girl friend or group of friends whom she joins. Brothers do not as a rule take their duties seriously enough when they bring their sisters to a dance. Sisters, on the other hand, are usually satisfied to have them neglect these duties, if someone else is willing to assume them; and any sister is usually quite willing to have her brother take in another girl as a supper partner—a matter which should be settled early in the evening—if she herself has been suitably provided for in this respect. In general the man who takes a girl to a dance assumes certain responsibilities. He must not only dance with her himself but must introduce other partners to her. Nothing is ruder than

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for a man who has taken a girl to a dance, to abandon her to her own resources after a few fox-trots, and retire to the smoking-room, unless it be leaving her alone on the floor with an "Excuse me" which does not excuse, to hunt up another girl.

**Dance Obligations of an "Escort."**—Though, strictly speaking, the word "escort" is not correct to use in describing the man who accompanies a lady to a dance and brings her home, it is used here because its current accepted meaning is very generally known. The man who brings a girl to a dance has certain definite obligations where she is concerned. 1. He should dance the first dance after their arrival with her. 2. He should also dance the last dance with her. 3. He should dance at least three to four dances with her in the course of the evening (if she permit). 4. If a "supper dance" precedes the supper, he dances it with her and then takes her in. 5. He does not leave her for other dancers, unless she is claimed by another partner.

**How to Ask for a Dance.**—Perhaps, if good manners approved of girls asking men to dance, there would be fewer "wall-flowers." But they do not, and the man at a dance is the only one supposed to do the asking. Asking a girl for a dance or being presented to her is a simple process. You say: "Do you care to dance this?" or merely "May I . . .?" if the music has begun, and at once swing into step on the girl's nod or word of consent.

**Masculine Delinquents.**—The men at any dance are the activating principle. The more men there are congregating in smoking-rooms or on verandahs, and dodging the dancing obligations their acceptance of the invitation laid upon them, the duller and more stagnant the dance will be.

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It is the host's business to keep an eye on these delinquents and tactfully "drive" them out on the floor without wounding their sensibilities.

**Feminine Prerogatives.**—1. It is the girl's—never the man's—prerogative to say when she and the man who has brought her shall leave a dance. He must wait until she gives the signal.

2. It is a girl's prerogative—whether a man's feet ache and he is breathless or not—to refuse to stop dancing until a dance has come to an end.

3. It is a girl's prerogative to sit out a dance rather than dance it, if she so choose.

4. It is a girl's prerogative not to hunt up her hostess and say farewell at a large formal dance. At a small affair, when she is near the hostess or passing her and opportunity offers, it is rude not to say a few words of farewell and appreciation.

5. It is a girl's prerogative to refuse a dance to one man, but (unless the dance has been reserved by previous arrangement) she cannot dance the same dance with another man.

6. A girl has a right to look forward to some courteous expression of the pleasure the fox-trot her partner has just danced with her has given him. His silence, however, does not necessarily imply discourtesy. Her partner may be bashful or tongue-tied. The girl may with perfect propriety make some tentative remark showing her own enjoyment of the dance.

7. While a girl has the privilege of refusing to dance with a man, she must always motive that refusal courteously: "Thanks, but I think I'd better sit out this one," or "My card is filled—I'm so sorry," or "Mr. Walcott has

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already put down his name for this dance. I'm sorry," should cover most cases.

8. Every girl is entitled to an apology from a partner who arrives to claim a dance *after* the music has begun.

9. It is a girl's prerogative to compel a man to give up his whole evening at a dance to her—but she is making a very unwise use of her prerogative by exercising it. The unwilling captive will warn his male companions of what is in store for them.

**Dance Courtesy Points.**—1. It is quite as rude for a man to interrupt a tête-à-tête in the conservatory or on the hall stairs at a dance, as in the library or drawing-room when a reception is in progress.

2. If the girl you are taking to a dance takes you in *her* car, flowers of some kind—your roses, orchids or violets should have arrived before you appear—gracefully acknowledge the courtesy.

3. The "cut in" is distinctly a masculine prerogative. Though, as is explained elsewhere, it is in itself rude, unwritten law compels compliance with its demands on the girl's part. She cannot refuse, because it would be ill-bred for her to make herself conspicuous by a refusal.

4. If you are a man and go to a dance alone, you may leave when you please without "taking" leave.

5. The number of men invited to a dance may be double that of the women. The hostess' duty is to her girl guests, and these should, as far as possible, be able to look forward to finding partners. The director of a large New York service club for sailors and soldiers during the War, whom the author knew, inverted this proportion. He usually had twice as many girls as men present at the club dances, on the theory that his first duty was to the



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"boys" in his charge. A remonstrance brought forth the reply that the attendance of the young women at these dances was supposed to be in the nature of a patriotic sacrifice.

6. "Cutting In," while fashionable, is a metropolitan perversion of good manners. The fact that it is practiced in good society in larger cities and towns, though this supplies the sanction of custom, does not do away with the fact that it is really discourteous. The rudeness of "cutting in" lies in one thing: when a man stops a girl who is dancing with another man she (unless she wishes to make herself conspicuous) is *compelled* to dance with the "cutter in." No lady should ever be *forced* to dance with a man, under any circumstances. In this matter small town practice in general, which taboos "cutting in," rebukes the custom of the metropolis. No man need ever feel that he is making a false step by refusing to practice this custom.

7. A girl should not have to seek out the man who brought her to a dance. It is his place, not only to dance whatever dances she may wish to give him with her, but also to introduce other desirable partners to her, see that she is not left alone, and take her in to supper.

8. In larger cities couples walk about side by side in the ball-room when not dancing. In the small town the more formal and old-fashioned courtesy of offering the right arm to a lady when you have occasion to move about the floor with her is still followed. Follow your local custom and you will be doing the right thing. At a formal dance a man always offers a lady his right arm to go to the dining-room.

9. A man cannot courteously leave a girl *alone*, after he



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has danced with her. He may resign her to another partner, or, if she ask him to, may leave her with a girl friend or a chaperon. But if there is no one with whom he can leave her, he cannot in common courtesy desert her, no matter what his other plans for the evening may be.

10. Only in the now defunct cotillion was it customary for a young girl to return to her partner at the close of each "figure" danced with another man. After any other dance the man promenades with her or finds her a seat until the next dance begins, remaining with her if he is going to dance it with her. Or, when he has left her with some one else, he excuses himself (not too abruptly, however) and leaves her.

11. Once a man has left his partner with friends or a chaperon after a dance which has just ended, he may with entire courtesy excuse himself, if need be. She may be a stranger with whom he has danced for the first time, and he may have promised to join friends immediately *after* the dance. The point is that he cannot excuse himself and leave her *alone*. In an extreme case, where he has long before claimed and obtained another lady as a dance or supper partner, he may feel himself *compelled* to leave her, even though she be alone. In this case the girl is really the guilty party, and intelligence should have prompted her graciously to release the man of her own accord, and take refuge with some elderly lady (even if not known to her) in the dining-room.

12. Unless she be a *débutante* at her first dance, when she must try and dance with as many different men as possible, a girl disposes of her dances as she sees fit. Even the man who took her to the dance is not entitled to special privileges unless she see fit to grant them. She

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may recognize the courtesy of his escorting her of her own free will, but he is not entitled to any set number of dances or any particular dance for this reason, against her will.

13. Any man, when he has found a girl's friends or chaperon, and left her with them, may excuse himself between dances on the plea of an engagement.

14. At informal dances in general, and especially in smaller communities, where "punctuality, the politeness of princes" is still observed, it is considered good form to arrive at the time set by the hostess. If the dance is scheduled to begin at ten o'clock, you arrive at ten o'clock. Formal dances in a large city do not compel so close an adherence to the hour set—usually eleven P. M. The guests may come from the theater or opera and the proprieties are satisfied if they arrive before midnight.

**Refreshments at the Informal Dance.**—A simple yet attractive buffet supper to serve at a small, informal dance should include: a salad (chicken, lobster, veal, crabmeat or stuffed tomato); or, simpler still, a cold meat and potato salad with rye bread (Dutch style). A light salad calls for sandwiches; but with a heavy (lobster, etc.) salad, bread and butter sandwiches or little finger-rolls should be served. Cake there should be, of course, and coffee and punch.

**Parties.**—While at the informal or formal dance dancing in itself is enough to bring out a goodly number of dance-lovers, there are variations of the small dance which are popular, as well as other parties in which dancing does or does not feature, as the case may be. The afternoon tea with dancing in its more elaborate phase has already been described (See: Chap. I, "The Débutante"); but it may be quite simple, without awnings and pavement

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carpet-strip, uniformed butlers and caterer's men. It may take the form of a plain afternoon tea with informal dancing, and be quite as enjoyable.

**The Fancy Dress Ball, Bal Poudré, or Masquerade Ball.**—The masquerade, fancy dress ball or *bal poudré* is usually a brilliant and colorful variant of the formal ball (public and private), a "special occasion" ball, as it were; and since the disguise of mask and costume preserves the incognito of the dancers, always has a delightful atmosphere of informality which its statelier sister lacks. A hostess sends out invitations in the usual form and usually the elaboration of the masquerade ball suggests an engraved invitation, though the usual "blank" form may also be used. If she uses a blank form, she writes: "Masquerade: Elizabethan Costumes" or "Bal poudré: Louis XV costumes" where she otherwise would write "Dancing."

In the great fashionable masquerade balls the costume suggestion is usually supplied by some novelty of momentary prominence in the world of art or science. Thus the recent "Egyptian Benefit Ball" at the Ritz in New York was an adaptation, in costume and decoration, of the suggestions supplied by the discoveries in Tut-ankh-Amen's tomb, though other figures from Egyptian history were also introduced. The ball proper terminated in a pageant and a dramatic skit. The masquerade in general is a distinctive form of dance entertainment. In the luxurious private masquerade dances the individual costumes, individually designed, may cost thousands, and the so-called "masquerade voucher" (admission ticket) prevents strangers who might ordinarily slip in under the costume disguise from intruding. The masquerade, how-

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ever, may be given quite as successfully in the smaller town (with much charm of detail and without great expense) and be quite as smart and correct as in a great city, without so much luxury and lavishness. The great difficulty for hostess and guests usually lies in securing models for correct "period" costumes. The hostess may wish to give a masquerade—Puritan, Medieval, Early Nineteenth Century—but is at a loss to know what should be worn. In this connection the book of "Masquerade Costumes" published by the "Ladies' Home Journal" and Constance D'Arcy Mackay's "Costumes and Scenery for Amateurs" (Henry Holt & Co.), which give numerous designs of period costumes (Butterick patterns may be obtained for many of the costumes in the Mackay book), are worth consulting.

## CHAPTER V

### THE YOUNG MAN IN SOCIETY

The normal social activities of the young man in society are covered throughout this book in connection with all those occasions where men and women come socially in contact conformably to etiquette, the code of manners of that contact. Yet there remain a certain number of social occasions in which the young man in society plays a leading rôle. These, as well as a number of details which have specific reference to him, are considered in the present chapter.

**Formal Entertainment.**—Formal entertainment is not the young man's long suit. Compared to the women of his circle his entertaining is more limited. Yet, with the proper social safeguards, he may entertain, as well as a woman. The detail of actual entertainment is largely taken out of his hands because—we are discussing the young man who is unmarried—the wife's place is taken by a chaperon. This formality, in bachelor entertainment—formal or informal—cannot well be dispensed with on any occasion when guests of both sexes meet as a young man's guests. A bachelor may have a suite of rooms or an apartment, but etiquette technically denies him a "home," even though he live with his parents. He cannot announce an "at home" because "a home," socially speaking, supposes a wife to act as hostess.

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The chaperon, who should be an older matron, makes it possible for him to entertain men and women together. Without her the bachelor does not exist, socially, as an entertainer where both sexes are present. This rule applies everywhere—on motor tour and yachting trip, at camp party and ball.

As has already been mentioned (See: Chap. II, "The Chaperon and the Young Girl"), the chaperon may just as well be a relative—a mother, sister (preferably a married one) or aunt—as a friend. She enjoys the same privileges a wife would enjoy were she acting as the hostess, and the young man who depends on her for the "representation" when he is entertaining cannot pay her too much attention and courtesy.

With the exception that the use of his personal card and (as already mentioned) the phrase "at home" are barred, an engraved or written invitation is sent out by the unmarried host, and the presence of the chaperon at any affair to which he invites women guests is taken for granted. In all other respects, save, perhaps, that the host is somewhat more in evidence as the host than is the husband of a hostess on a similar occasion, the general procedure does not vary.

**Informal Entertainment.**—While an exclusive restaurant dinner or luncheon may be a decidedly formal affair, the studio tea—for the young society man of to-day often dabbles in the arts and "sculps," paints, models or writes, as the case may be—or the afternoon tea given at the Country Club may be quite informal in character. The invitation to an affair of the first kind, which is usually given for a smaller and more intimate party of friends, *must* be informal.



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DEAR MISS GREY:

Do you remember the bronze bust Mrs. Coutant asked me about last week at Meadowbrook? I have just completed it, and expect to give a private "unveiling" with tea, for a few intimate friends—including yourself, of course, if you will come—Monday afternoon at three-thirty. Mrs. Coutant will be there and I do hope you will come.

Sincerely yours,

In a smaller, intimate gathering of this kind, the young man who is the actual host will also ask a friendly matron to pour for him, since the chaperon does not necessarily attend to this. Where, as in this case, formality is largely discarded, neither host nor chaperon are committed to a fixed receiving "stand." So long as all guests are individually welcomed and made to feel at home the essential courtesies have been observed.

### Individual Hints for the Young Man in Society.—

1. While the "double standard" in sex morals no longer exists in theory, unfortunate prevalence in practice occasionally leads to social embarrassment. A young man (let us say quite innocently, perhaps, for he may be a welfare or an "uplift" worker) may encounter a woman friend on the street while in company with another woman of questionable reputation. In such case, no matter what his own ethical justification may be, only an inconceivable lack of good breeding would lead him to tip his hat and confront his friend with the dilemma of acknowledging his salute or cutting him. If she takes the latter course

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she is entirely justified, and should such a situation arise, the only thing for the man to do is not to see his friend.

2. No young man is entitled to expect a call of acknowledgment from a woman whom he has entertained; but both men and women must express the customary acknowledgments by a note of thanks.

3. A man who plays the part of host to a yachting (See: Part IV, Chap. III, "The Yachting Party") or motor party usually meets his guests at the nearest point of arrival to yacht or motor.

4. A young man encloses his personal card with flowers sent a girl. Notes or letters should not be attached to flowers thus sent, but forwarded through the regular channels.

5. In any emergency, a host's own sport belongings, his guns, reels, racquets, clubs, his dogs and horses, should always be at the disposal of his guests.

6. No gentleman who is giving a tea, reception or entertainment of any kind should endeavor to detain a young girl after the chaperon has left. The competent chaperon will not leave until her younger charges are ready to go; and the well-bred girl will always prepare to leave when the chaperon gives the signal.

**Dress.**—It is not difficult for any young man to grasp the basic principles of correct dress: 1. That an individually "fitted" suit is to be preferred to a "ready-made" one, and that a difference in price between the two is justified by the difference in appearance a good "fit" should produce. 2. That garish colors or patterns, extremes of cut, fussy elaborations of detail in belts, pockets, etc., are in bad form because they attract attention. 3. That formal evening clothes are not worn in the early

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afternoon, or a sweater at a wedding reception. But the requirements of correct dress make greater demands than a knowledge of this elementary data.

**Evening Clothes.**—While it may seem illogical to begin with a detailed consideration of the clothes worn at the end of the day rather than those worn at the beginning, we do so with intention. To the average young man who wishes to wear the right thing at the right time, the matter of evening clothes is a burning question. The so-called "neat business" suit is his usual day-time companion, at home or abroad; sport clothes, sweaters, flannels, tweeds, corduroys, etc., are in place when he is puttering in his home-garden, motoring, on the tennis court or golf links. But many young men are intrigued by evening clothes, in fact, by formal clothes of any kind.

Some books on etiquette insist that a gentleman must in his own home change to evening dress (at least its modified lounge suit form) for dinner. Yet in thousands of American homes, where the men of the household have every right to be regarded as gentlemen in any truer sense of the word, this ruling is ignored. In homes where wealth and leisure and personal attendance are a matter of course, the young men of the family would never even think of sitting down to dinner at their own table unless in a dress coat or Tuxedo. In a small town—though the young men of the place may be quite as particular about appearance in evening clothes at a dance or social function of any kind—the custom may be ignored. It is a question of locality and custom. Evening dress of some sort is correct at the home table anywhere and everywhere. If you insist on the men of your household conforming to

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this rule, however, at the expense of their convenience and good humor ; or if the fact that yours is the only household in town where the custom is followed leads people to think you are "putting on airs," it would be well to think twice before making it a household rule.

**When Evening Dress Should Be Worn.**—This important question having been disposed of, the whole inwardness of evening dress wear for men, according to the customs generally followed, is clearly presented in the following table:

*After six o'clock P.M.*

FORMAL EVENING DRESS

The Swallow-Tail is worn

WITH

AT

black full-dress trousers ; a white lawn tie ; plain white waistcoat ; white handkerchief ; black silk top-hat of current block ; white or black muffler (a silk "shirt protector," black without, white within) is also permissible ; gray suede gloves ; a dark overcoat ; a plain stick ; black silk socks ; and patent leather shoes. White or enamel studs are optional, as is the white boutonnière.

(Here pumps or ties are substituted for shoes, and the boutonnière may be in evidence)

The Opera  
(In a box full dress is obligatory)

Evening Weddings

Very Formal Dinners

Formal Evening  
Entertainments of  
Every Kind

Balls

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### *In the morning or afternoon*

Gold studs are not worn with formal or informal evening dress.

When wearing formal evening dress, a watch fob is correct; but the watch itself (even when attached to the fob) is hardly ever drawn from the pocket. The man's wrist watch, which can be worn without being visible, is in practically all cases the watch actually consulted.

An overcoat *must* be worn with a dress suit, summer and winter.

At European court or official occasions. Americans have no "court" dress in the European sense of the word, hence courtesy dictates that they wear their most formal clothing—full evening dress—on these occasions.

### *After six o'clock P.M.*

#### INFORMAL EVENING DRESS

The Tuxedo is worn

WITH

full-dress trousers (no braid or only a narrow strip) and—if the wearer so desire—a straw, felt or collapsible hat. Other accessories are the same as for formal evening dress, save the tie. Never wear any but small studs with a Tuxedo. (A *black* instead of a *white* tie is always worn with a Tuxedo)

A fob is *never* worn with a Tuxedo and only a slender watch-chain is permissible.

AT

The Opera

(When not in a box either full-dress or Tuxedo may be worn)

The Theatre

The majority of informal entertainments

The majority of less formal dinners

The home table

In a restaurant or hotel

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*From twelve o'clock noon to six o'clock P.M.*

### FORMAL AFTERNOON DRESS

Frock Coat or Cutaway is worn

WITH

AT

black or white waistcoat;  
striped trousers (gray and  
black); black bow or black  
four-in-hand tie; silk hat;  
black patent leather or  
other black shoes. Spats  
are optional.

In Church

Afternoon or Midday  
Weddings

By Ushers at Weddings

By Pall Bearers at Funerals

At any formal afternoon  
(or morning) social affair.

At formal civic functions  
where distinguished guests  
are welcomed or enter-  
tained.

### DRESS POINTERS FOR YOUNG MEN

1. Do not shrink from attending an afternoon wedding as a guest because you are minus a frock coat or cutaway; unless you are one of the participants in the ceremony a dark suit of some kind is quite correct.

2. Even sport clothes may be conservative to a degree, and show good taste. Always wear sport clothes in their proper place. They are not meant to serve as a sartorial announcement that you golf, play tennis, own a yacht, etc.

3. If you wish to present shapely shoes to the world's gaze, invest in shoe trees. If you do not wish to do this, at least alternate the shoes you possess—even though you have but three pair.



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4. A gentleman's jewelry should be limited to that which has a direct practical application: cuff-links, watch-fob (or chain), shirt-studs, etc. In jewelry, as in all else, ostentation is the height of vulgarity. The one exception to the rule of usefulness in a man's jewelry is (aside from his wedding-ring—if he be married) a plain seal ring of some kind.

5. Bright socks and white socks are meant for country or sporting, not for town or dress use. Soft collar shirts are *always* informal.

**A Young Man's First Call.**—The subject of calling in general and the proper etiquette for men to follow in that connection has been discussed from the more formal point elsewhere in this book (See: Part IV, Chap. III, "Cards, Calls and Visits"). But there the young man who invariably calls in formal dress and hands his stick to the butler is more specifically kept in view. In thousands of American homes where good breeding is the rule, a young man calls on a young girl in his neat business suit or his Sunday best. He should not imagine that the usual rules of courtesy are altered in this case. Following the letter of the law with regard to etiquette is in every case secondary to following the spirit of that law—good-manners.

A young man paying his first call should remember that the accepted calling hours are from eight or eight-thirty to ten; but on the occasion of a first call the young man will show tact and courtesy (even if it is plain that his presence is agreeable, and the girl upon whom he is calling makes this evident) if he does not extend his call beyond the length of an hour. This is the most courteous course to pursue, even though the girl press him to stay. If, however, she is urgent and you yield to her request, on *no*

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*account* overstay the limit of the evening calling hour. A girl *can* urge you to stay. She has *no* means of asking you to go. The rule is strict upon this point; and though she may see the hour-hand travelling toward the figure twelve or even one, she is not permitted to hint or suggest in any way, shape or form the idea which a happy colloquialism conveys in the phrase: "Here's your hat! What's your hurry?"

Besides, the young man should remember that though she may have enjoyed his company immensely he is placing her (very probably) in an embarrassing position. Her parents may criticize her social tact in asking a young man to call on her who is so obviously ignorant of good manners. Your first call may be a success in every other respect but—you are jeopardizing your chances of being asked to call again when you leave an hour and a half after the time when you should have said good-night. Will the girl ask you to call again?

She is not obliged to. It is quite proper, even though you have overstayed your time, for her to tell you that she has enjoyed your call. If she improves the opportunity, the next time she meets you elsewhere, to say that she would like to have you call again, remarking at the same time, with no apparent connection: "I always have to go to bed at ten-thirty in order to be in trim for my work at high-school the next day," or "Mother expects me to come upstairs at ten as a rule. You know she suffers from neuralgia and it soothes her to have me bathe her forehead with cologne," any young man of ordinary intelligence will know that he is welcome to call again—if he will bear the proprieties of the calling and leaving hours in mind.

**Good Manners in Business Intercourse.**—In business

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good manners seem at first glance to play a secondary part. In reality they do not. In the office or factory, good manners invariably make for efficiency, because they do away with the delays, misunderstandings and wasted energy occasioned by friction and disagreement. No young man need expect to succeed in business on the strength of good manners alone, but, all things being equal, the well-mannered man's chance is far better than that of the man who thinks good-breeding in business intercourse may be neglected.

The well-bred man in business treats his stenographer or secretary as he would any other lady. He greets her courteously when he enters his office; he prefaces his requests with a "Please"; and thanks her when she hands him his mail or the letters she has finished. If he smokes in his office, he should, as a matter of form, at least ask whether she objects to his smoking the first time she takes his dictation: her consent once given, it is not necessary to put the question again. He tips his hat to her on the street, removes it if they are together on an elevator, and in every respect shows her the politeness due any other woman acquaintance.

The young business man shows the same respect for age and position in the business as in the social world. If the elderly president of the bank in which he is employed enters the club to which they both belong, and steps over to where he is sitting, he rises as a sign of respect when answering him. And he would wait until he himself has been greeted before entering into a conversation. Nor, if he were entertaining a young college friend at the club, would he introduce his bank president to his friend. The

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only correct and proper thing to do would be to present the younger to the older man.

Poise and polish, ease in doing and saying the right thing in the right way make for advancement in business. They create an atmosphere of sympathy and liking which enables a young man to present original ideas and policies, or attract attention to the solid merit of his work in the most natural and unconstrained way. And the higher the young man rises in the business world the more advantageous he will find the possession of smooth, urbane and polished manners to be.

### **The Young Man in Business and the Girl Employee.**

—In the smaller town and city, where the girls who are a young man's fellow-employees are quite apt to be members of his own social group and circle, temptation to do violence to certain basic social laws is not, perhaps, so great. But in large metropolitan cities, where great laxity exists in the incidental meeting between the young man and the young business girl, he is only too often inclined to "let down" the conventional barriers of courtesy deliberately, in the interest of designs which cannot be excused. While, in the final analysis, the girl is mainly to blame if she tolerates departures from the ordinary standards of good breeding in such cases, this does not justify the young man in initiating them. He should no more break the laws of courtesy where a girl fellow employee is concerned, or subject her to vulgar familiarities, than he should be rude to his sister or one of her girl friends in his home.

**Business Courtesy.**—I. The fact that a young business man knows how to bow does not imply that he does not

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know how to box: his manners may be good, and he may still be able to use his fists, if need be.

2. Your linen should be spotless, your trousers always creased and your shoes polished: this will not necessarily make you a poor salesman, an inaccurate accountant or a careless draughtsman.

3. Showing ordinary courtesy to your business seniors and superiors does not—as some self-conscious young men are apt to think—turn you into a Uriah Heep.

4. A girl is a girl, even in business. If she be vulgar, slangy and ill-bred, if you cannot admire her as a lady, you still owe her respect as a woman.

5. Perhaps the girl whom you meet in the office does not move in the circles in which you move outside it. Nothing will justify your rudeness in trying to ignore her if you, when in the company of a girl who moves in your own circle, meet her anywhere in public.

## CHAPTER VI

### THE YOUNG WOMAN IN SOCIETY

Many of the young woman's social duties and the rules of procedure which govern them are considered under special heads in various parts of "The Book of Good Manners." But there still remains so much to be said with regard to various phases of her social life that a separate chapter dealing with them has seemed advisable.

**The Young Woman and Her Social Orbit.**—Whether a girl moves in an atmosphere of luxury, where service, every last detail of dress and every elaboration of accessories may be taken for granted, or whether her home surroundings are modest, her manners should be equally beyond reproach. The basic facts of good manners remain the same. Nor should the "fads" of "smart" society—an elusive term at best—be accepted as social laws. A cigarette in a woman's mouth in a restaurant—though the restaurant be metropolitan and the cigarette-holder jewelled—may be "smart," if one choose, yet the majority of women will question its propriety. The fact that there are many servants in a house or only a single maid is *not* material: what counts is a girl's general attitude toward the one or the many. If she is well-bred, she is as ready to say "Good-morning," and avoid laying any vulgar emphasis on the fact of her servants' or her servant's dependent state in the one case as in the other. Whether in a Long Island country palace or in a modest small-town



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villa, she does not show intimate letters meant for her eye alone, to other girl friends. In short, a girl's social orbit is, in first instance, an accessory, a setting, a framework—good manners themselves and the need of exercising them remain the same.

In one respect, however, the social orbit in which she moves of necessity influences a young girl's development. Daughters in wealthy homes who do not have to give thought to the economic factor, may be justified by circumstance in devoting more attention to social activities, social details and social secondaries than girls to whom marriage means more, socially, than a transplanting to another plane of activity and interest, with the same assurance of economic ease always enjoyed. Most girls who look forward to marriage or a business career which guarantees them economic independence whether they marry or not, have certain duties toward themselves and their future which—if we give the term "good manners" its boader meaning: kindness, responsibility, duty—cannot be ignored. The girl who in the usual course of events would not look forward to a household in which a chef and an assistant cook would relieve her of all kitchen responsibility, should not concentrate on learning how to make fudge or rich cakes. True good manners demand that in cultivating them you do so with a sane regard for your environment and your means. Pretentiousness, the imitation along cheaper lines of social non-essentials which large means make possible, is always vulgar in the extreme. At the same time a girl who has tact, good taste and good breeding will not only play a leading part within her own natural social orbit and in her own natural social environment, but will be able to

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move in circles of greater wealth as well, with perfect ease and self-reliance, for as already said, the essentials of good manners are always the same.

**The Girl and Other Girls.**—Study your friends, the other girls with whom you associate—but do not imitate any particular one in a noticeable way. Develop a personality of your own. If Helen has found a particularly attractive way of arranging her hair, “try it out” before your own mirror. If it is really becoming to *you*, adopt it. But do not spoil the natural advantages of your face by a coiffure which is a drawback to them because “the other girls” or “everybody” is wearing their hair that way. It will be far more “chic” on your part, more truly modish and distinctive, if you choose a hair arrangement which, though it may be different, frames your face and head to the best advantage. If in your *own* town you wish to be a social leader among the girls of your group, “set,” do not follow the mode.

**The Young Girl and Smoking.**—It cannot be denied the custom of smoking is wide-spread among young girls to-day. Is it fashionable? Undoubtedly, in the sense that smoking is practiced by women of refinement in their own homes and at dances, Country Club and other entertainments. It may be regarded, in a way, as a sign of that new equality of the sexes, which has become an article of faith for many twentieth-century women. The simplest way is to put the situation as it exists, with its pros and cons, and allow the reader to draw her own conclusions.

1. The average young girl who attends a fashionable boarding-school is apt to pick up smoking there, even though it be against the rules. Or, she sees it practiced, often openly, by girl friends at home, whose mothers con-

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done the practice because they themselves smoke. Do not jump to the conclusion that these girls and women who smoke are ill-bred or uncultured. They may be models of refinement and move in the best social circles of the town or city in which they live. So their smoking has the justification which a custom widely prevalent among the best-mannered and most cultured people affords.

2. On the other hand there is a practical objection: smoking, especially in the case of young girls, is injurious to the health. In the second place, unless a young man is accustomed to seeing the young girls of his social circle smoke as a matter of course, he is apt to think a girl who smokes cigarettes "fast" rather than smart. In other words, the fact that she smokes may lower her in his estimation. Third and last, the old fashioned mother, the woman whose tendency is to guard the well-established traditions of what is socially proper and improper—and, irrespective of smart or fashionable procedure in larger or smaller cities she is in the majority—does not accept the innovation, but looks on it as improper.

Any girl who runs the risk of wounding her mother's feelings and losing the respect of her boy friends should think twice before taking up smoking merely to be in style or in the fashion. Even where these objections do not apply, the danger to health remains. A charming and well-bred woman, who smoked, and whose sixteen-year-old daughter had returned from a fashionable boarding-school to spend her vacation at home, on the first day of her arrival quite frankly admitted that she had learned to smoke. Her mother quite as frankly said: "You are decidedly too young to smoke, Ethel. I shall expect you to follow the example of your brother Gerald. He man-

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aged to abstain from smoking until he was twenty-one, and you should be able to do the same." And to this the young girl agreed. Another mother, whose somewhat older daughter was caught smoking surreptitiously, at once said: "If you must smoke, I would prefer to have you do so openly, and would rather you smoked with me than alone. So I will choose your cigarettes for you, to make certain you use the best, and we will smoke our after-dinner cigarettes together." But these were not old-fashioned mothers.

**Little Points a Girl Should Take to Heart.**—1. If a small brother shows himself a nuisance where men callers are concerned, by tactless remarks, cat-calls, an obtrusive lingering at tête-à-têtes or other manifestations inspired by the perverted sense of humor common to his years, remember that an *entente cordiale* is better than a state of open warfare. If you care to exercise tact and friendliness you can make a friend of little brother instead of a chronic tease.

2. Young men like to talk about themselves. If you wish to be popular with them, this is worth bearing in mind. Listening well will make you more sought after than talking well.

3. A girl should not be a coquette. Yet, within limits, she is not unjustified in encouraging the attention of several admirers. A girl whose company others find desirable, is more apt to be sought out by the one individual to whom her preferences may incline.

4. Many young girls are at a loss as to exactly when they should begin calling a young man with whom they are acquainted by his first name. This is something which should come of itself and cannot be established by rule.

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It is best, however, when acquaintanceship has ripened so as to make a "first name" footing natural, to let the young man take the first step in establishing it. If you then allow him to call you by your first name you could quite naturally call him by his.

## CHAPTER VII

### CORRESPONDENCE

Correspondence is communication by means of letter instead of speech. Hence correspondence, allowing for the natural limitations which distinguish the written from the spoken word, follows in its simplest and most natural form the natural conversational inflections.

In all really formal letter-writing, dictated by established convention, or where the writer and person written to are not intimate, certain generally established forms are regarded as correct. The business letter is a thing apart from the social letter and does not call for consideration here.

**Some Hints.**—Everyone knows that the date on which the letter is presumed to have been written appears on the first page (upper corner, to the right), and that the close is presented at the end of the letter, directly above the signature. Various points to which much attention is often devoted are immaterial: 1. You cannot well go wrong in allowing a first-class metropolitan stationer to supply your stationery. He knows that a conservative style of paper and envelope is always in good taste for men and women; though the latter have more leeway and may use tinted papers. As in other things styles in stationery change, and the good stationer knows what is correct in letter-paper just as the well-informed modiste is an authority on the correct dress of the moment. The best taste, incidentally, in this country and in England, if



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not in Europe generally, is shown in the avoidance of *scented* note—and letter—paper, which is left to the ignorant shop-girl and the *demi-mondaine*.

2. Suit your own fancy as to the use of sealing-wax, how you fold your note or letter, and how you arrange its presentation. The use of abbreviations is optional, though most people rightly prefer to avoid them. While a book on etiquette will supply you with facts and forms, it cannot actually teach you to write a good letter. You have presumably a knowledge of grammar and a fair vocabulary. These are your tools. You yourself must learn how to use them by practice.

In an interesting article,\* not long since, Roy Ivan Johnson, professor of English composition at Stevens College mentions seven qualities a good letter should possess. They are:

1. Courtesy; 2. Informality; 3. Humor; 4. the Personal Reaction; 5. Restraint; 6. Cheerfulness; 7. Good Form.

**The Forms of Address.**—Taking the last quality mentioned in this list as our point of departure, it may be said that "My dear Miss . . ." or "My dear Mrs. . . ." is the universally recognized *formal* mode of beginning a letter; and that "Dear Miss . . ." or "Dear Mr. . . ." is only slightly less so.\*\* While increasing intimacy is

\* "The Delineator," June, 1923.

\*\* Prof. Johnson gives the following as the forms of heading, address, and close, which were preferred in one hundred and fifty well-written letters submitted to him:

Miss Ella Marston,  
2411 Hartson Avenue,  
Spokane, Washington.  
My dear Miss Marston:

Columbus, Missouri,  
April 22, 1923

Very sincerely yours,  
(Miss) MARY CRANSTON

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expressed only by shortening the last-mentioned form: "Dear Miss . . ."; "Dear Gladys"; and such effusive variants as "Gladys Darling," etc., the close of a letter is infinitely more varied.

**The Forms of Close.**—The formal close which corresponds to the opening forms, "My dear" and "Dear," runs the gamut from "Very (or "Most" or "Always") sincerely yours," with or without a precedent "Believe me," to "Very sincerely," "Sincerely yours" and "Sincerely"—the variants all turning on the adverb "Sincerely." ("Yours truly," and the "Respectfully yours," with its distinct inferiority complex, are purely business and not social closing forms.) Originally an English form, the correct and colorless "Faithfully yours" may be used either by men or women who are not well acquainted, for letters which are not of a business character, though this signature also occurs in business correspondence.

The exact shape taken by the informal close is regulated only by the degree of intimacy existing between the writer of the letter and its addressee. "Ever yours," "Affectionately yours," "With love," "Affectionately," "Devotedly," "Adoringly" are the more customary forms whose further development leads to verbal ardencies which etiquette does not take into account.

**The Unpermissible Closes.**—Certain forms of close are considered ill-bred. These include: 1. In a man's letter, the introduction of profanity, which no degree of intimacy can justify: "Yours in a h— of a hurry"; or "Your damnably bored." "Hastily," or "Yours in haste," always conveys a suggestion of rudeness: the writer is never supposed to mention the fact that other matters are clamoring for attention when he writes a friend. The

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use of the phrase "I remain," at the end of a letter is not permissible unless you have had some previous correspondence with the person addressed. As a signature for either men or women the phrase "Cordially yours"—though frequently met with—is in bad form. If you are on a "cordial," that is to say an intimate, footing with a person you would naturally use a simpler and more direct word to express the fact. A man may simply sign his letter to an intimate friend "Your pal," or a woman "Lovingly," and express a deeper and heartier cordiality and intimacy than the word "cordially" possibly could imply. As for "Warmly yours," you might quite as appropriately write "Hotly yours"—one is as vulgar as the other.

**How to Sign.**—The whole theory of signature is simple. In the United States a man determines the signature he prefers to use. He may sign his name in full, and often does. If his Christian names and surname are short: "John Ames Grey"; or if longer, he may sign merely with his initials and surname: "A. J. Coutant." Whichever "style" he sets in signature is the one to be followed in addressing him. No one should constantly vary their signature: "A. J. Coutant," "Algernon J. Coutant," "Arthur A. Coutant": use only one form of signature.

A married woman is allowed a choice. 1. She may sign Mrs. Gladys Coutant. 2. She may either place her own name first, signing "Gladys White (Mrs. Algernon Coutant)" or sign herself "Mrs. Algernon Coutant" and bracket her maiden name (Gladys White). All letters of a more intimate nature usually are signed by the writer's first name only, and often by some affectionate abbreviation habitually employed by the recipient in conversation.

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**Addressing an Envelope.**—The use of the title “Mr.” is correct on all envelopes addressed to men and is *never* varied in the case of formal communications. The use of the title “esquire” (in its abbreviation, “Esq.”) following the name of the addressee is also widely used. Women are addressed on envelopes as “Miss” or “Mrs.,” as the case may be; widows, with the “Mrs.,” retain their *husband’s* Christian name; while it is optional for the divorcee to use her own or her husband’s *surname*, with the “Mrs.”

### LETTER WRITING

An elaborate theoretical exposition of the art of letter-writing would be of questionable value to the reader of this work. The “good manners” of letter-writing, so far as the externals of form are concerned, have already been dealt with; and such details as a legible hand, grammar and some knowledge of punctuation are taken for granted. There remain those essentials, and their proper application, which are embraced in the seven qualities mentioned on p. 119.

**Letters Which Should Not Be Written.**—The truth of the permanency of letters is emphasized by the fact that the Assyriologist of to-day is able to read the most intimate personal thoughts of the Babylonian or Ninevite of some four thousand years ago on the cuneiform bricks which have survived the destruction of their civilization. We will admit that this is an extreme case, and one not likely to affect present generations. Yet the fact remains that, unless destroyed, a letter is a record. Now, any record which exists, *under your own signature*, even though written for only *one* other individual besides your-

A TABLE OF VERBAL AND EPISTOLARY FORMS OF ADDRESS,  
CLOSE AND SUPERSCRPTION  
ADDRESSING IMPORTANT PERSONAGES IN WRITING

THE PERSONAGE	FORMAL SALUTATION	INFORMAL SALUTATION
The President or Vice-President of a Republic	Sir:	My dear Mr. President:
Justice of Supreme Court	Sir:	Dear Mr. Justice Jones:
Cabinet Member	Sir: or Dear Sir:	My dear Mr. Secretary:
Senator—State or National	As above	Dear Senator Jones:
Congressman or Member of Legislature	As above	Dear Congressman: and Dear Mr. Jones:
Governor	Your Excellency:	Dear Governor Jones:
Mayor	Sir: or Dear Sir:	Dear Mayor Jones:
Ambassador	Your Excellency:	Dear Mr. Ambassador:
Minister Plenipotentiary	Sir: or in courtesy, Your Excellency:	Dear Mr. Minister: or Dear Mr. Jones:
Consul	Sir: or My dear Sir:	Dear Mr. Jones:
Protestant Clergyman	Sir: or My dear Sir:	Dear Dr. (or Mr.) Jones:
Cardinal	Your Eminence:	Your Eminence:
Roman-Catholic Archbishop	Most Reverend and dear Sir:	Most Reverend and dear Sir:
Bishop, Catholic or Protestant	As above	My dear Bishop Jones:
Priest	Reverend and dear Sir:	Dear Father Jones:
Rabbi	Dear Sir:	Dear Dr. (or rabbi) Wilhelm:

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## ADDRESSING IMPORTANT PERSONAGES IN WRITING

THE PERSONAGE	FORMAL CLOSE	INFORMAL CLOSE	ADDRESS FOR ENVELOPE
The President or Vice-President of a Republic	I have the honor to remain, Most respectfully yours, or I have the honor to remain, sir, Your most obedient servant,	I have the honor to remain, Yours faithfully, or I am, dear Mr. President, Yours faithfully,	The President of the United States, or The President, Washington, D. C.
Justice of Supreme Court	Believe me, Yours very truly, or I have the honor to remain, Yours very truly,	Believe me, Yours faithfully,	The Hon. John Jones, Chief Justice of the Supreme Court, Washington, D. C.
Cabinet Member	As above	As above	As above, or The Secretary of State, Washington, D. C.
Senator—State or National	As above	As above	Senator John Jones, Washington, D. C. (A private letter would be addressed to his house.)
Congressman or Member of Legislature	Believe me, Yours very truly,	Yours faithfully,	The Hon. John Jones, House of Representatives, Washington, D. C. (The same is used for State Assemblyman.)
Governor	I have the honor to remain, Yours faithfully,	Believe me, Yours faithfully,	His Excellency the Governor, Albany, New York
Mayor	Believe me, Very truly yours,	Yours faithfully,	His Honor the Mayor, City Hall, Buffalo



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Ambassador	As for the President; or Yours very truly, Yours respectfully,	Yours faithfully,	His Excellency the American Ambassador, American Embassy, London
Minister Plenipotentiary	As above	As above	The Hon. John Jones, American Legation, London or His Excellency the American Minister, London, England
Consul	I beg to remain, Yours very truly,	Faithfully,	If a former Assemblyman or Commissioner, entitled to be ad- dressed "Honorable": The Hon. John Jones, otherwise John Jones, Esq., American Consul, Hong Kong, China
Protestant Clergyman	I beg to remain, Yours faithfully,	Faithfully yours, or Sincerely yours,	The Rev. John Jones
Cardinal	I have the honor to remain, Your Eminence's humble servant,	Your Eminence's humble servant,	His Eminence Cardinal John Jones, Buffalo, New York
Roman-Catholic Archbishop	I have the honor to remain, Your humble servant.	As formal close	The Most Reverend John Jones, Archbishop of New York
Bishop, Catholic or Pro- testant	I have the honor to remain, or Respectfully yours,	Faithfully yours,	To the Right Reverend John Jones, Bishop of New York
Priest	I beg to remain, Yours faithfully,	Faithfully yours,	The Rev. John Jones
Rabbi	I beg to remain, Yours sincerely,	Yours sincerely,	Dr. (Rabbi or Rev.) W. Wilhelm

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## ADDRESSING IMPORTANT PERSONAGES VERBALLY

THE PERSONAGE	IN CONVERSATION	IN INTRODUCTION
The President or Vice-President of a Republic	Mr. President or Mr. Vice-President, and occasionally thereafter, Sir	The President The Vice-President
Justice of Supreme Court	Mr. Justice	The Chief Justice; or if an Associate, Mr. Justice Benson
Cabinet Member	Mr. Secretary	The Secretary of State
Senator—State or National	Senator Williams	Senator Williams—on very formal occasions the Senator's State is also mentioned
Congress or Member of Legislature	Mr. Williams or Congressman	Mr. Williams
Governor	Governor Williams	The Governor—if in another State, The Governor of Maryland
Mayor	Mr. Mayor	Mayor Williams
Ambassador	Your Excellency or Mr. Ambassador	The English Ambassador
Minister Plenipotentiary	In English, Mr. Williams, or Mr. Minister, occasionally, Your Excellency	Mr. Williams, the American Minister, or The American Minister
Consul	Mr. Williams	Mr. Williams
Protestant Clergyman	Mr. Williams, or Dr. Williams if he is a Dr.	Mr. (or Dr.) Williams
Cardinal	Your Eminence	His Eminence
Roman-Catholic Archbishop	Your Grace	The Most Reverend, The Archbishop
Bishop, Catholic or Protestant	Bishop Williams	Bishop Williams
Priest	Father, or Father Williams	Father Williams
Rabbi	Rabbi (or Dr. if he is one) Wilhelm	Rabbi Wilhelm

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self to see, is more or less at the mercy of circumstance: others *may* see it. The inference is plain, and applies to women and men alike: Do not write a letter which will not—for any one or the other reason—stand publication.

The exaggerated caution which would compel a person to construct a letter with the thought of possible "court production" or newspaper publicity in view is an extreme, of course, but it is better, especially where the young girl in society is concerned, to be too cautious rather than careless.

The cad is in the minority among men. Yet he exists. The dangerous possibilities of a bundle of ardent, girlish love-letters as the sole survivors of a courtship or an engagement are clear. The proper thing to do, when you receive a very intimate letter of any kind is to destroy it as soon as answered. If you do not do so you are exposing the writer to the chance that the letter may accidentally be read by others. The most disastrous consequences have followed upon the haphazard reading of intimate letters by persons who were never supposed to see them.

It is, of course, an elemental and universally recognized law of good breeding that no man writes a letter of a compromising kind to a woman; and that no woman writes a letter of the kind to a man. And in this connection it should be borne in mind that the interpretation *others* may place on your words and sentences, the way they construe their meaning, may totally change the complexion of what you have written.

The simplest test to apply to a letter, in order to determine whether or no it should have been written is the following: Read the letter you have written and then ask yourself frankly and conscientiously whether, if it

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were *received* by you, you would feel mortified, embarrassed or ashamed if a third person were to read it by accident. The test is one easy to apply, and if applied in all correspondence it may save heart-burnings at a later date.

**The Formal Letter.**—The strictly formal letter is more or less fixed in range of subject and phraseology, expresses formal acknowledgment or regret, or makes a specific communication. It is in this book considered in connection with the event which motives it. The informal letter is the really vital one, for at its best it serves the purpose of long distance conversation. The more closely an informal letter approaches conversation the better it will be.

**The Informal Letter and How It Should Be Written.** —It is a wide-spread custom in dealing with letter-writing to present a large variety of “set” forms, as models for imitation for informal correspondence. In reality this procedure defeats its own purpose. As soon as a “model” is consciously used, individuality of thought and expression are apt to be abandoned. If you are writing a letter of condolence to an old friend, on the loss of some member of the family, your communication has one idea to convey—your heartfelt sympathy. Put this thought briefly or at length, as your feelings and degree of intimacy may suggest, but let it be an expression of your *own* self; use your *own* words and phrases, not those of a “perfect letter-writer” model of some sort. If your feeling is sincere, you will be able to express it.

Form models, in nearly every case, are stilted. If you know a person well enough to send congratulations on a wedding, a birth, or a graduation; if you wish to acknowl-

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edge a pleasant visit, or reiterate your thanks for an enjoyable trip; if you are writing informally in a general or a specific sense, do *not* use "set" informal forms. If your own friendship, interest and sympathy suggest nothing to say, then, perhaps, it is better not to write at all. There is something ridiculous in the idea of any woman of intelligence anxiously turning the pages of a "Letter-Writer" in order to find the proper "form" to use when asking a friend in a distant city to make some purchases for her; or how to word an "intimate" acknowledgment of a Christmas gift. Remember always that simplicity, directness and the interests and preferences of the person *to whom you are writing* must be your first consideration. It is the remembrance of this fact, together with the knowledge that it is the little things of life, everyday incidents, home chat and personalities, which lend interest to an informal letter, that will enable you to write one.

A warning to avoid the ordinary "set" form for the informal letter by no means implies that judicious comparison and study are out of place for the improvement of an epistolary style, and here a wide choice of the best material is available, ranging from the famous eighteenth-century "Letters" of Madame de Sévigné (translated into English), Lady Mary Montagu and Lord Chesterfield, to such modern exemplars as Theodore Roosevelt. From correspondence of this kind, which reflects character, personality, friendship in a thousand engaging and varied ways, which covers practically every range of thought and expression, many useful hints may be gleaned. Needless to say, such letters have to the full that sincerity and lack of self-consciousness which the "set" form usually lacks, and which should be the informal letter's greatest charm.

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**Some Notes of a More Formal Sort.**—As has already been mentioned, the model for a more formal note or letter is not open to the objections we have advanced. These formal notes—condolences, regrets, congratulations, invitations, acceptances, apologies, etc.—should *not* be typewritten. Certain forms here given have their definite uses:

1. The formal note of inquiry:

“My dear Mrs. Grey:

If you will tell me something about Miss Alice Reardon, who informs me that she has spent a year with you as a nursery governess, I would be most grateful. I am trying to secure an amiable as well as competent companion for my two youngest children, and would be greatly influenced by what you have to say about engaging Miss Reardon for the position.

“Very sincerely yours,”

2. The formal note of thanks (a longer letter of thanks would in most cases be more intimate):

“My dear Mrs. White:

“Your thought in sending me the beautiful desk-clock, which arrived yesterday, was more than kind. I am very grateful, indeed, and trust that you will convince yourself how well it looks in its place at our first “at home” next Friday.

“Most sincerely yours,”

3. The formal acknowledgment of a visit of several days enjoyed in another home (one that always *must* be written) is a “formal-informal” type of note, and its exact



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wording depends largely on how well you know your hosts:

"My dear (or Dear) Mrs. Grey:

"Many, many thanks for asking me to your house-party last week. I do not remember ever having enjoyed myself as well, and must express my appreciation of your hospitality—every moment was delightful.

"Again thanking you for your kindness,

"Very sincerely,"

4. The note of apology should not be too stiff:

"My dear Mrs. Coutant:

"The news of my mother's illness reached me yesterday evening, and the necessity of hurrying out to Brookline must excuse my apparent discourtesy in failing to appear at dinner in your home last night. I telegraphed you at once, of course, but did want to let you know how much I regretted my inability to be present.

"Very sincerely,"

Telegraphic apologies, condolences and congratulations should always be expressed in the most concise terms.

## CHAPTER VIII

### RIDING, DRIVING AND OUTDOOR SPORTS

The whole code of good breeding for outdoor sports represents an adaptation of ordinary good manners to the needs and exigencies of the special occasion. Just as a man is expected to be a gentleman on the street and in the home, so he is expected to conform to the rules of courtesy as they are modified by the circumstances of outdoor activities.

**Riding and Driving.**—Riding etiquette is not complex. The riding-whip raised to the front of the hat is the correct form of greeting for a man; a woman may salute with the whip, or bow. If a man and woman start together for a ride, it is more courteous for the man to aid the woman to mount than to leave this to a groom. Taking the bridal reins in his left hand, he holds them against the saddle, while his right is extended as a movable step from which she rises to her seat. While a lady, when mounting, must use the man's hand as a point of departure for a strong upward impulsion of the body, rather than rest heavily upon it, the man must not withdraw his support until she is firmly in the saddle. Then, as she finds the stirrups, he hands her the reins and when sure that saddle-girth and stirrup straps are tightened or loosened to suit her convenience, he himself mounts his horse. A

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man approaches a woman friend on horseback, when he himself is mounted, as though he were on foot; and in other respects—himself taking the lead in case of obstructions or danger, allowing the lady to set the pace, etc.—the procedure is the same. A young girl need not be chaperoned if accompanied by a groom. Shaking hands when meeting is unnecessary when on horseback; a man rides at a woman's right hand; he dismounts if he enters into conversation with ladies afoot; and he must dismount first and assist a woman to dismount, as he aided her to mount. In the hunting field the gentleman must pay particular attention to every detail of the equipment of the ladies' mounts, because of the harder riding and the increased danger if a strap give way.

**Driving.**—Though the carriage has been superseded to a large extent by the motor-car (See: Part IV, Chap V, "Motor Etiquette"), the carriage is still in use. The courtesy rules are largely identical in both cases: a man assists any woman into the carriage before entering himself, and attends to any little detail which will make for her comfort or convenience while she is in the vehicle. Inside places in a carriage are courtesy places, especially when a coachman drives, and no owner places a male guest (to say nothing of a lady) on the coachman's seat when he is present, but takes it himself. If he is driving without a groom considerations of safety come first. It is better to hold the bridle of a nervous or high-strung horse and (with apologies) permit a lady to descend unaided, than to help her at the risk of the horse's bolting. Smoking in a closed carriage is only possible when those present are fellow-smokers. Just as a man in a drawing-room must step aside to let two ladies converse, so a

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gentleman will step out of a carriage and wait rather than force a lady encountered on the street (for whom the carriage has stopped), to talk "across" him. The lady is the first to enter a carriage; a man the first to leave it. He allows her, however, to precede him to whatever building she intends entering.

**Sports.**—Aquatic sports, aeroplaning, tennis, croquet, basket-ball, roque, golf, etc., etc., have nothing that might be termed a fixed code of etiquette. To all of them, however, a few definite rules of manners apply:

1. The rudest and most ill-bred thing a fellow-player or spectator can do in any game (tennis and golf, for example) is to annoy his partners or opponents, or other players in general by loud conversation, laughter or comment calculated to distract attention or annoy, and thus adversely affect their play.

2. No player should criticize another player who has taken part in a game through courtesy only.

3. No player should show himself boastful in success or shamefaced in defeat. Both extremes are unsportsmanlike.

4. Every player in any game should show himself a "good loser." He must meet defeat with a smile and be willing and ready to congratulate the victor.

5. No one should "force" himself on others who are playing a game. The players already playing, if the occasion should arise, should be allowed to make the advances unless it is quite plain that they would welcome a suggestion to be joined. This applies, of course, to indoor as well as outdoor games.

6. The decision of an umpire—whether he be the official court of last resort at a public contest of skill or

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the host of guests playing on a private tennis-court—should never be questioned. To do so is very bad form.

Where games and sports are framed in a "social atmosphere," with adjuncts in the shape of tea, refreshments, prizes, etc., at lawn or garden parties, or as individual social functions, the hostess tries to make her guests as comfortable in their out-of-door surroundings as she would in her drawing-room. The social conventions, with such slight and obvious modifications as the surroundings dictate, remain the same. Politeness should be as changeless under blue skies as under a plaster ceiling.

## CHAPTER IX

### COURTSHIP

**Courtship**—the word which sums up a man's attentions to the woman he wishes to marry—conforms to certain customs among the most savage as well as the most highly civilized nations. Courtship, in our American sense—which offers young men and women every facility for obtaining a good relative idea of what the objects of their affection really are like, does not exist in some of the European countries, especially in France and Italy. There the "marriage de convenience," the union arranged by parents for their daughters as "suitable," and with special regard for a man's social station and means, practically dispenses with courtship. That our own system offers a better guarantee for future happiness can hardly be denied.

**The Suitor.**—The suitor, generally speaking, "pays court" to a girl; and the rôle is not supposed to be reversed, though it sometimes is in practice. A courtship, as a rule, develops naturally out of the propinquities of the same social circle. The normal young man finds that some particular girl whom he meets in her own home and in the homes of her friends, on the links or on the tennis courts, at dances, dinners, etc., is especially attractive. If his advances are acceptable—which it should take him but a short time to ascertain—a natural "pairing off" or courtship process develops as a matter of course. All the usual



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laws of good manners are in force during the development of this intimacy. They are not, as many seem to believe, suspended. No young man who is paying court to a girl, no matter how far their intimacy may have progressed or how honorable or blameless his intentions, should ever place her in an embarrassing or compromising position which will challenge the criticism of her social environment (See Chap. II, "The Chaperon"). This is the one great law of courtship with which the suitor is mainly concerned.

**Gifts.**—The gifts of courtship should be impersonal—flowers, candy, one's photograph, books, and trifles associated with sports or other activities shared in common. Any articles of wearing apparel are distinctly improper as gifts, as are articles of intimate personal use. Motor gauntlets would represent an impropriety; the gift of a pair of silk stockings a vulgarism beyond redemption. Ostentation in the courtship gift is in very poor form, and a gift of expensive jewelry in particularly bad taste. Certain objects, however, do not come under the head of "jewelry," properly speaking. A suitor may present the young girl he is courting with his picture in a silver frame, he may give her a silver desk set or silver-mounted desk calendar, a silver paper knife, or even a gold-case pencil or pen without failing in social tact. Invitations of every kind, too, are "gifts," though not usually thus classed. The idea of impersonality which dominates a suitor's giftmaking is justified by the tenuous and undefined status of courtship, which does not enter on firmer ground until the engagement is announced.

**The Girl Courted.**—A book on etiquette is authority for the statement that a girl "has no right to imply that

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she imagines" a suitor's gifts of "flowers, fruit, books and other trifles indicate another motive than mere friendly generosity." While she may "have no right to imply" that a continued succession of gifts of this description mean anything but "friendly generosity," the fact remains that any girl of average intelligence is aware that this procedure indicates more than a merely "friendly" feeling on the giver's part. Hence the first duty of the young woman to whom a suitor is deliberately paying court is to let him know—nor need it be in words—whether or not his attentions are acceptable. This is a duty she owes him as well as herself. She should reach a decision on this point as soon as possible. The coquette sins against the cardinal law of all good manners—kindness to others—by "playing off" one suitor against another, and encouraging the hopeless aspirations of several young men for the gratification of a petty vanity. The same principles of good breeding which rule the procedure of the suitor should regulate those of the girl whom he is courting, and the chapter on "The Chaperon," already mentioned, should be consulted by her in this connection.

**The Parents and the Suitor.**—No courtship should be allowed to progress to any extent without the girl's parents coming to some decision as to the suitor's character. Discreet inquiries by her father will give him an insight into the young man's business prospects and moral character. And a mother will be able to draw conclusions from his behavior on all occasions when he comes under her observation. If, on the one hand, European custom tends to over-regulation of the young girl's social activities, making courtship negligible, there has been in the United States an undoubted "let-down" in courtship con-

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trol since the War. The American young girl should not misuse the freedom the custom of the country allows her, to depart from a high standard and code in courtship, and where carelessness or too great an independence lead her to do so, her mother should intervene. A girl's reputation is a priceless possession and should never be jeopardized.

**The End of Courtship.**—The announcement of an engagement is the sequence of a courtship which has run its natural course and implies that those who have become betrothed have taken the first serious step toward marriage.

## CHAPTER X

### THE ENGAGEMENT

If courtship is a more or less tentative affair, an engagement is a definite step in the life of the individuals concerned and that of their social group, and is subject to a number of well-established rules.

**The Engagement Itself.**—It would be ridiculous to prescribe forms according to which a young man should propose and a young girl should accept his proposal. These might have been in place in some "Guide to Etiquette" of a century past. To-day, both common sense and good breeding leave it to the occasion, "the time, the place and the girl." One duty, however, every girl owes a rejected suitor. He has, in asking her to become his wife, paid her the highest compliment in his power to bestow. If she refuse him, she *must* mitigate her refusal with a sincere expression of regret.

**How to Refuse a Proposal of Marriage.**—How to *accept* a proposal is something no girl need be taught. But how to *refuse* a proposal is something infinitely more difficult, and a few hints anent the proper way of doing so may not be amiss. A girl's first duty in the matter is to couch the refusal in such terms that her suitor's pride and self-respect are not wounded. The refusal in itself is bound to pain him; it is cruel and vulgar to cause further hurt by dismissing the compliment paid you smilingly and

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lightly. When a proposal cannot be "staved off," there is but one thing to do. Listen to the plea which is made, and make it plainly evident that you feel *yourself* the loser by not being able to grant it. Mention your liking, your respect; let it be evident that you value your suitor's friendship, and that you are anxious not to lose it because of something beyond your control. A *sincere* expression of your esteem and liking—not coupled with the banal promise that you will "be a sister" to him—and an attitude which conveys plainly that your loss is greater than his, will do much to gild the pill of refusal and prevent the feeling of bitterness and humiliation which a tactless or flippant rejection conveys. Sincerity is best, too, in case you have played the coquette and held out hopes you had no intention of bringing to realization. A full and frank admission of your folly and the dishonesty of your conduct, with an honest plea for forgiveness, is your only course. One statement is always valid: you may like, respect and esteem a man, but if you do not actually *love* him, you would be doing him a deliberate injury by accepting him. In the event of a rejection make your suitor feel it is your misfortune and not your fault that you do not accept him.

**Obtaining Father's Consent.**—While theoretically at least, no suitor is expected to "marry his prospective wife's family," he must secure the consent of the head of the family to the contemplated union. If the girl has accepted him he calls *informally*, in most cases, in spite of what various authorities on etiquette declare, rather than formally, for in many cases he merely steps into another room—and presents his claims. He should make a frank statement as to his means and expectations;

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should show that he is in a position to meet the financial obligations he means to assume; and—a matter which should not be evaded, and regarding which every father has a right to inquire—should be able to offer a clean moral and physical bill of health (unless an intimate acquaintance makes this unnecessary). In case of necessity consent may be asked by letter instead of in person.

The father's consent may be given without qualifications, in which case the engagement may be announced at once. Then matters take their natural course: 1. The immediate family of the couple are informed by word of mouth (or if need be, letter). 2. The *fiancé's* parents, or in their default, a close relative, calls on the girl the following day. 3. The relatives and nearest friends of the betrothed are written to and apprized of the engagement before any formal announcement is made. The *fiancé's* relatives call on his intended on receipt of these notes, and she at once returns these visits.

**The Paternal Refusal.**—A father's refusal to accept the suitor his daughter has accepted should be based only on the most valid objections. The paternal consent refused, the suitor has only two alternatives: to refuse in turn to accept the refusal as definitive, and use every social and other influence to change the father's mind. Otherwise he is compelled to accept the father's judgment as final. Only extreme circumstances justify an elopement, which at best always carries with it a suggestion of the underhand. The crux of such a situation is invariably found in the attitude of the girl concerned, and on this her suitor should place his main reliance. If she is of age and is convinced that her future happiness is at stake, she is entitled to feel that she has a moral as well



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as legal right to marry, though her father object. If she lacks the strength of character to be firm—once she feels she is right—and fears to tell her parents definitely she must disregard their disapproval, she shows that her affection is not equal to its first great trial and the fact should lessen her suitor's regret at losing her. A compromise is often suggested to a father whose sole objection to the announcement of an engagement may be that he thinks a longer intimacy would show those who wish to become betrothed that they are temperamentally or otherwise not suited to each other. Or, it may be that he looks with the chill eye of practical experience on an income and business prospects which the young man colors with the rosy hues of hope. In short, the father may not think the suitor financially able to assume the obligations of marriage. In such cases, without any definite disturbance of existing relations, he may say that while he has no objection to "an understanding" between his daughter and the suitor, he prefers that a formal engagement be deferred.

**The Formal Announcement.**—Just as a bride's parents announce her wedding, they formally announce her engagement. The immediate members of both families and their more intimate friends have already heard the news. To publish it to the wider social circle to which the families belong, a dance or dinner party may be given by the *fiancée's* parents. At a propitious moment at the dinner or when, toward the end of the meal the dancers are gathered at supper, the health\* of the couple is usually

\* The question of a toast should present no difficulties, even to the inexperienced. The more briefly the father speaks the better. All he need say is: that he proposes his daughter Ethel's health and at the same time that of William Blank—Ethel's *fiancé*. The

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formally proposed by the girl's father and the news of their engagement becomes public property. A telephone call to the society editor of the daily papers, giving the information in brief—a clear, simple statement by the girl's mother that she wishes to announce the engagement of her daughter (calling her by name) to Mr. William Blank, son of Mr. and Mrs. Blank, and adding the latter's house address, will ensure prompt insertion.

The formal engagement announcement varies but little:

Mr. and Mrs. Algernon Coutant  
announce the engagement of their daughter  
Gladys Ellen  
to  
Mr. Charles R. Morton  
December, two thousand and twenty-three,  
Iew York

The informal engagement announcement is often sent out in the shape of a small "flap" card, one end of which is adorned with a tiny white ribbon bow, and forms an insert-space into which the personal cards of *fiancée* and *fiancé* are thrust. The closing outer flap usually bears the words, engraved: "To Announce Our Engagement."

A reception or an "At home" tea may serve the purpose. Guests drink the toast standing and the *fiancé* must in some way or other acknowledge the toast. If he be very popular in his set, matters may take a more informal turn, with congratulations, the singing of "For he's a jolly good fellow," laughter and banter. The *fiancé*, like the father, should be brief (sometimes, if he is bashful by nature, he will find himself completely tongue-tied). His cue is to allude to his good fortune and acknowledge the congratulations he has received. An impromptu effort is always the best, and practically any short sentiment he expresses will pass muster, since it is taken for granted that he is flustered, and due allowance will be made for the fact.

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pose of an engagement dinner, and do so with less elaboration and expense. In such cases there are no toasts. The engagement is an "open secret" for most of the guests, and the engaged pair receive and acknowledge the individual congratulations and best wishes offered them.

**The Ring.**—The engagement ring is the outward sign of the *fiancée's* new estate. It marks that newer intimacy which justifies the use of jewels as gifts. The ring may be as costly or as modest as the suitor's means permit.

1. If you buy a diamond solitaire see that, even if small, it is of purest water and attractively set. The best taste sometimes prefers a platinum to a gold setting.

2. You or *she* may select the ring. The ideal solution, perhaps, is for a man to go with his *fiancée* to the jeweller's, and allow her to choose her engagement ring. This, however, is not recommended for the man of moderate means, since it may lead to embarrassment.

3. Always allow your *fiancée* to determine the kind of stone she prefers. Her harmless superstitions should be indulged, not reproved. Every girl will avoid the unlucky opal. The pearl, to her mind, may be associated with tears: in spite of the fact that in the sacred books of the Hindoos "it drives away illness and grief and brings its owner all he may wish for." The sapphire, of course, is "the blue bird for happiness" among the gems, and stands for fidelity; those who think of the emerald as emblematic of envy and jealousy, should not forget that it is the color of hope. A fine pigeon's blood ruby is probably the most costly stone procurable for an engagement ring, being more valuable than a diamond of the same size. Its color symbolizes ardent affection. The

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only "fashion" a man need follow in the choice of an engagement ring is that set by his own *fiancée*. If he does this he is sure to be in the right.

4. There is no such thing as a return "engagement gift" on the part of a girl. A gold watch-fob, belt-buckle or cuff-links, or a silver cigarette holder, cigar-clip or cigarette case are sometimes given a man by his *fiancée*. But if so, it is an unsolicited sign of affection, and has no relation to his gift of an engagement ring.

5. The girl who lays aside her engagement ring and does not wear it when visiting in another city, in order to gain attention from other men, does not deserve to have one. If you have once worn your ring openly on the day your engagement was announced, as custom decrees, there is no valid reason for hiding it or laying it aside.

**On the Threshold of Matrimony.**—An engagement is in the nature of a prelude to a major event, the wedding—and no prelude should last too long. The short engagement is usually the more natural and desirable one, for the long engagement only too often allows opportunity for the "many slips" which may occur before the cup of betrothal reaches the lips of matrimony.

The greater freedom the young girl has enjoyed—even during courtship—with regard to receiving and acknowledging the attentions of other men is naturally curtailed when she has become engaged. Her affections are now plighted; her interests are centered in one person; she is betrothed. And what applies to her applies as well to her *fiancé*. She must be careful—without making any public display of her relations with her *fiancé*—not to distinguish any other man with special signs of regard. At parties and dances, while she may accept homage from a number

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of other men, she must never show preference save to the man to whom it legitimately belongs—her *fiancé*. Nor should an engaged man give rise to talk by any marked attention to a girl other than his intended. In either event the offence is serious: it is insulting to either the man or woman who is the party of the second part, because it shows entire disrespect for an institution which in theory, if not always in practice, has something of the solemn and binding nature of marriage itself. The girl, or man who cannot take an engagement seriously and live up to its requirements had better break it.

This conception—the right one—of what an engagement should be, will not make it difficult to conform to the restrictions laid upon engaged couples. After all, these edicts are not so severe. Practically all that society asks is that the time the couple spends together alone is not so extended as to cause invidious comment. There are numerous chances for private conversation and heart-to-heart talks in and among a comparative crowd, at the Country Club; in the homes of friends; on the verandah, where the low murmur of voices in the privacy of darkness does not carry into the lighted rooms, yet where natural chaperons or guardians are near at hand. Where society makes such allowance for the natural desire of an engaged couple to interest itself in itself, obedience to its rules should be voluntary. The rules themselves are few in number; and really may be summed up in one: *never*, whether on a tramp, in a sailboat or motor, driving, lunching or on any other occasion, should an engaged couple disappear so completely and for so long a time from the sight of others, that attention is drawn to their absence. To do so is merely another way of showing ill-

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breeding, for well-bred people do not call the attention of others to themselves. It is even more ill-bred so to do than to meet in public with fervent expressions of affection, embraces and kisses.

There is, beyond the observation of the important points already mentioned, no special code of "etiquette" for the engaged. As an example of how the human mind may torment itself with a matter of empty form, a question submitted to an authority on etiquette editing a magazine department might be mentioned. The query asked whether a *fiancé* lunching informally at the home of his intended, and sitting at her father's right, should keep the plate handed him by his host or pass it to his *fiancée*. It is an almost perfect example of the tendency to elaborate special rules where they are needless. The table manners of two individuals undergo no change because they happen to have become engaged. Good form dictates that you *keep* the plate passed to you by the person serving. You do so whether you are just engaged or have just been divorced. If you are not sure the plate is intended for you it is quite proper to ask: "Shall I keep this?" But to break an accepted rule of table manners because you have become engaged is patently ridiculous.

**The Slave of the Ring.**—The engagement ring is an essential, in a way. A deep and sincere sentiment is associated with the motive which prompts a man to slip it on the finger of his betrothed. But while the ring on a girl's hand *does* imply a species of proprietary right on her part to the giver, she should not make him "the slave of the ring." She should leave it to him to give her other gifts, should he so desire. In no wise should she be so rude as to hint for them. If a *fiancé* wishes to do so (and



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can afford to do so), there is practically no limit to the value of the gifts he may offer the girl to whom he is engaged. They may range from a deed to a house and lot (though of course, she would not enter into possession until after marriage), to the flowers and bonbons which were a habit of courtship days. Certain kinds of gifts are tabooed, however. He may give her a jewelled lavallière but—he cannot give her a handkerchief! Until after her marriage the strict unwritten law forbids him presenting her with any clothing. Her trousseau in every detail must be her own (that is to say, her father's) contribution.

Since it is a gift from one woman to another Old Point or Valenciennes which has been kept or handed down in the *fiancé's* family may be presented to the girl by her intended husband's mother, as well as jewels which are family heirlooms. These a *fiancée* may accept without scruple.

**In the Event of a Rift in the Lute.**—Engagements are sometimes broken for one reason or another, and in such case any gifts of value should be returned to the giver. It is the height of ill-breeding for a girl to retain not only *one* but (and it has happened) several successive engagement rings, as trophies, less honorable by far than the scalps which once hung from the girdle of the American aborigine. Trifles of small value are not returned, of course, because it would be unfitting to stress their unimportance.

### ENGAGEMENT TRUTHS

I. Never announce an engagement before you are morally certain it is not likely to be broken.

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2. Never "show off" your *fiancé* to your girl friends too pointedly.

3. While you are engaged give some thought to establishing a sound basis of mutual interests and tastes as a foundation for your projected life together.

4. Do not, because you have read something to that effect, expect your friends to give you "engagement gifts." There is no social law which calls for such presents, though a linen shower from a group of girl intimates or a little token from a close personal friend need not surprise you.

5. The engagement period offers a splendid opportunity to establish yourself on a proper footing with your *fiancé's* family and relatives *before* you marry him.

6. If your *fiancé's* means are limited, discourage extravagance in entertainment and gifts on his part. The very fact that he knows his income to be modest is apt to spur him on to overdo in this way from a sense of pride, and the feeling that "nothing is too good" for you. It would be better in such case to encourage him rather to devote the money thus spent to a fund intended to cover certain needs and demands of the new existence which will have to be met.

There are so many broken engagements because young men and women often do not regard a betrothal as a serious obligation. An engagement should neither be lightly entered upon, nor lightly broken.

**The Coming Event.**—It is well to remember that even if the wedding which is the natural termination of an engagement is not to take place for some months, there are a number of preliminaries which—whether the event be a simple home affair or an elaborate "society" wedding

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—should be attended to well in advance. It is most annoying to have details which have been overlooked thrust themselves on the attention at the last moment. A consideration of these preliminaries, however, is reserved for the following chapter.



PART III  
THE WEDDING





## CHAPTER I

### 'ALL THAT GOES BEFORE

**Marriage.**—The wedding is the natural sequel to a courtship and engagement. Of the three outstanding moments in human existence—birth, marriage and death—it is the only one men and women control absolutely. We are not consulted when we are born or when we die, but at least we are free agents (generally speaking) when we marry. Marriage is a fundamental thing in human life: it is far more than a matter of religious and legal observance. It is elemental. Hence, in every age and day, “etiquette” has turned a smiling and even romantic face on the marriage ceremony, and it is colored and embellished with a hundred and one charming customs and observances. The woman who reads and studies the following chapters should bear this in mind. In the forms and customs connected with marriage and the wedding ceremony etiquette unbends and that, perhaps, is one reason for the fascination the subject possesses. It illumines the supreme moment of women’s life with a radiance and color of formal and informal custom and procedure found nowhere else.

**At the Very Beginning.**—Before the bride stands at the altar with the man of her choice there are many small but important details which have to be considered. First of all, if you are the bride’s mother, you begin to prepare for an elaborate, formal wedding at least *two* months in

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advance, and at least *one* month in advance for a simpler one. So much has to be thought of, decided on and attended to that the question of enough time is vital. The matters which call for attention before your wedding invitations are sent out are the following:

1. Prepare lists of the relatives and friends who are to be invited, with their addresses; as well as of all those who are only to receive an announcement.

2. The bride's mother, in consultation with her daughter, should make out a list of the wedding details to be attended to, and place opposite each detail the name of the person responsible. This does away with duplication of orders or misunderstandings later.

3. Make sure (if it is a church wedding) that the clergyman has marked the day in his calendar as reserved for the purpose, and that he and his church will be available for the time set. This is the time (unless your own service staff attends to the breakfast, dinner or luncheon combined with the wedding reception) to write or see your caterer in order that he may synchronize church and refreshment programmes with regard to time.

4. Make up your mind now (and decide definitely, in order to regulate the number of your invitations properly) how many people you will ask to the church ceremony—never ask more than the church will hold comfortably—how many you will ask to the reception, and how many shall receive announcements. You may ask a few persons to the church ceremony and a number of people to the reception or *vice versa*, just as you choose. Either is correct.

5. This is also the time to settle the day of the week (as well as the month) on which the wedding is to take

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place. Even though you yourself may not believe in "unlucky" days, avoid them. No sailor (and many who have never been to sea as well) would like to marry on a Friday. Certain church seasons, too, are not appropriate: in nearly all churches, denominational and other, there is a Lenten season or its equivalent. It is associated with self-denial, fasting and an avoidance of worldly things. And for all that marriages are popularly supposed to have been made in heaven, a wedding is a secular affair. In general a week-day is preferable to a Sunday for a wedding. Wednesday, Thursday, and nowadays in particular, Saturday, are favorite days, and the Saturday noon or "high noon" wedding is very fashionable.

6. When all this has been done see your stationer and order your wedding invitations, church and house, as well as your announcements.

**Wedding Invitations.**—The wedding invitation is never anything but a variation of a set form. It is always engraved on fine stationery, and issued by the bride's parents or (if she is an orphan) her nearest relatives. Wedding invitations are sent in two envelopes, a smaller inner one containing the invitation itself, which bears only the name of the person to whom it is sent, and a larger outer envelope (with name and street address) which holds the invitation proper.

Remember when sending out your invitations:

1. That when there is a daughter in the home to which the invitation is sent, you *may* address one invitation to: "Mr. and Mrs. Grey, Miss Henrietta Grey," but the more correct procedure is to send "Mr. and Mrs. Grey" and "Miss Grey" separate invitations.

2. When there are two daughters they always receive

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an invitation distinct from that of their parents: "The Misses Grey." 3. One son would always receive his own individual invitation: "Mr. Henry Grey." 4. Two sons, like two daughters, may receive a joint invitation: "The Messrs. Grey," but it must be distinct from that sent their parents.

### INVITATIONS TO THE CHURCH

The following forms are correct in every detail:

Mr. and Mrs. Algernon Coutant  
request the honor\* of your presence  
at the marriage of their daughter  
Gladys Ellen  
to

Mr. Henry Wadsworth Morton  
at four o'clock  
St. Dunstan's Church  
Baltimore

or:

Mr. and Mrs. Algernon Coutant  
request the honor\* of

.....  
presence at the marriage of their daughter  
Gladys Ellen  
to

Mr. Henry Wadsworth Morton  
on Saturday, the fourth of November  
at twelve o'clock  
at Saint George's Church  
New York City

\* Do not fear to use the American spelling "honor" instead of the English "honour." The latter is not really more "fashionable."

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It is correct, though less customary, to join the reception invitation to the church wedding invitation, by means of three lines. After the form as given you need only add:

and afterwards at  
Twenty Wadleigh Terrace  
The favor of a  
reply is requested

Very large city weddings often lead to the enclosure of engraved church admittance or pew admittance (the number of the pew is specified) cards. Ordinarily the mother of the bride or of the bridegroom simply jots down the number of the pew (if they wish certain persons to occupy certain pews) on her personal card, and forwards it with the church invitation.

**The House Invitation.**—With the invitation to a house wedding the invitation to the wedding breakfast, luncheon or collation (engraved on a separate card) may be enclosed and sent. The correct current form for an invitation to a house wedding is as follows:

Mr. and Mrs. Algernon Coutant  
request the honor of  
.....  
presence at the marriage of their daughter  
Gladys Ellen  
to  
Henry Wadsworth Morton  
on Tuesday, the third of June  
at twelve o'clock  
at Twenty Wadleigh Terrace  
New York

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If you prefer the separate invitation form for the collation, it is presented on the engraved card as follows:

Mr. and Mrs. Algernon Coutant  
request the presence of your company at the  
wedding reception of their daughter  
(or wedding breakfast of their daughter)

Gladys Ellen

and

Mr. Charles Henry Morton

at one o'clock

20 Wadleigh Terrace

New York City

Kindly respond

It is not incorrect to write out formal wedding invitations by hand, but it is not often done. Nothing stands in the bride's way if she wishes to send an intimate friend a personal note of invitation:

"Dear Henriette:

"You probably will receive your formal invitation to-morrow and this is merely to say that both Charles and I prefer a quiet home wedding—I have no doubt you think it represents Charles' preference rather than my own—and do hope you will be at the house to-morrow at four o'clock.

"Lovingly,

"Gladys."

### OTHER INVITATION DETAILS

1. Be sure and post your wedding invitations a good *three* weeks in advance.



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2. You need not acknowledge the receipt of an invitation to a church ceremony.

3. You *must* acknowledge the receipt of an invitation to a house wedding or to a wedding reception. The form of acknowledgment is fixed and simple. If you accept (and, for obvious reasons, you should send an acceptance or a refusal the next day) you write, in the third person, just as you were addressed, that you "accept with pleasure"; if not, you "regret" you are "unable to accept" the invitation sent.

4. The reason why R.s.v.p. is a trifle more correct and smart than R.S.V.P. is because this is an abbreviation of a French phrase, and R.s.v.p. follows the French custom in avoiding capitals.

5. The so-called "wedding announcement," like the engagement announcement, is merely a formal notification of the event, sent out to acquaintances of the families of the bride and bridegroom. Every good stationer can supply the standardized form, in which the bride's father and mother "have the honor to announce" their daughter's marriage, instead of requesting "the honor of your presence" at her wedding. The day of the week and month, the year and city are mentioned, as in the wedding invitation, but the place (church or house) is omitted.

6. The wedding announcement is usually discarded when church invitations are issued, and sometimes even when they are not. The custom dates to a time when the now universal newspaper publication and "broad-casting" of wedding announcements was looked upon as being somewhat vulgar.

7. Form deals kindly with the young widow, the *really* young widow. Her wedding invitations (save that her

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deceased husband's surname is added to her Christian and maiden names) are couched as though she were stepping to the altar for the very first time. The older widow does not enjoy this privilege, but must announce herself as "Mrs." on her invitations. Even etiquette, however, does not dare to define exactly the boundary line of years between the young widow and the widow not so young.

8. Because friends live at a distance which precludes their attending your church or house wedding the fact is no reason for not sending them a so-called "courtesy invitation." It shows that you wanted them to be present, although you knew they could not come.

**The Bride's Trousseau.**—The bride's trousseau is another wedding accessory gathered long before the wedding itself takes place. The trousseau is simple or lavish, as the bride's means permit, and includes dresses and gowns, formal and informal, hats, shoes, personal and household linen, and in general any feminine clothing or other accessories. There is, of course, no set rule for what a trousseau should or should not include: In general, the trousseau of the American bride emphasizes the intimate and "undress" garments, underclothing, the delicate lacy things worn in the bed-room and boudoir, the negligée and "déshabille" garments, rather than those whose utility is more practical and exterior. The following tabulation gives what might be termed the average trousseau requirements at a glance:

### THE BRIDE'S TROUSSEAU

#### *Lingerie*

#### *Undress Clothes*

Undergarments of every Kimonos, tea-gowns, break-sort, pajamas, nightdresses, fast gowns, dainty hous-

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stockings, etc. Lace (real or imitation trimming). Fineness and quality of texture and beauty of embroidery characterize these trousseau pieces.

### *Dresses, etc.*

A street dress (or dresses), evening gowns and wraps, out-of-door clothes and hats, a fur coat (if possible), a cloth coat, gloves, white shirt-waists, and skirts for summer wear, shoes, slippers, etc.

### *Household Linen*

Bed linen of every kind, blankets, towels (hand and bath), table and kitchen linen (including cloths, napkins, doilies, pantry towels, etc.).

As already remarked this list may be varied in a thousand and one ways. The "linen shower" in which young girl friends of the bride unite to present her with linen for her trousseau, usually in connection with an informal luncheon or tea, is only incidental to gathering the bride's trousseau, which is bought by her mother.

If in your home town the bride's trousseau is "exhibited" in the nicest homes you need not for a moment hesitate to follow the local tradition. The greater intimacy and directness which marks the social life of the smaller community justifies ignoring the fashionable practice of the large cities, where a girl's trousseau is regarded as too private and personal for display, like the wedding gifts themselves.

**In Connection with the Trousseau.**—While the bride,

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together with her mother, has been helping to select the trousseau for which father pays, she also has been devoting special attention to deciding on the style and material of her wedding-dress, and those of her maid-of-honor and bridesmaids; and once it is actually under way must find time for successive "fittings." The wedding-dress, so far as clothing goes, is that detail of the wedding picture on which all eyes (all feminine eyes at any rate), are focused and everything in connection with it must be planned in advance and nothing left for a last minute decision.

**Wedding Gifts.**—Like the trousseau, the wedding gifts arrive (or should arrive) long before the wedding itself takes place. The receipt of a house wedding invitation always implies an immediate acknowledgment; and the wedding gift should be sent as soon thereafter as possible. The less intimate a footing you are on with bride and bridegroom, the sooner you send your gift; the more intimate you are with them, the longer the time allowed you. Never send a bridal gift *after* the wedding unless a note of explanation goes with it. The matter of bridal gifts is one that causes many unnecessary heart-burnings, and yet there is no reason why it should. The great majority of people seem to believe that *cost* is the most essential thing in making a wedding present. They would rather exceed their means in making a present of the kind than run the risk of appearing ungenerous. To do this shows an entire misconception of the nature of a wedding gift. It should always be, not a concession to conventions, regretfully made, but the embodiment of kind wishes and felicitations in a concrete and *personal* form. It is far more important that your gift be *per-*

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*sonal*, that it reflect a personal thought or effort, than that it be expensive.

### IN CONNECTION WITH GIFTS

1. Make your gift express *yourself* and show that you have given thought and care to its selection.

2. Always address and send your gift to the prospective bride.

3. Linen and silver, as a rule, should bear the initial or initials of the bride's maiden name. Gifts of family silver, however, may be engraved with a single initial, that of the bridegroom's surname.

4. The giver should enclose his personal card with a bridal gift. The best form prohibits writing *anything* on the card. If you are an intimate friend of the bride, however, you may write: "With a great deal of love and best wishes," or something of the kind across the card. A married woman making a bridal gift would naturally send the card she shares with her husband ("Mr. and Mrs. Geoffrey Atley") with the present.

5. There is no fixed rule as regards the retention or discarding of cards sent with bridal gifts when the latter are displayed. Attach the sender's cards or leave them off, as you choose.

6. If the bridegroom is an intimate personal friend of yours, you may be inclined to select a gift which is unmistakably a man's present, and belongs on the table of a smoking den, or on a library desk. If you do this, it is more truly courteous to send with it another individual gift for the bride, addressing both to her.

7. Like almost every other social event, the display of wedding gifts may serve as an excuse for an afternoon tea.

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8. If you intend to give the bridegroom some more intimate personal gift, one which excludes any idea of sharing with the bride, it is more courteous to give it to him personally than to send it.

9. Since all bridal gifts are accompanied by cards, the simplest way to be sure all acknowledgments will be duly made is to keep each individual card, writing on the back a few brief words describing the gift. If you intend to exchange the gift, note also the name of the shop from which it came. This method is more direct and simple than purchasing a stationer's "record book." As the gifts are acknowledged, you set down the date of the acknowledgment. When you have done with these duties a rubber band may be snapped about the cards, and they may be put away for reference or, if you prefer, they may be destroyed.

10. You are at liberty to exchange any but a very personal or intimate gift, and such a one would probably not come into consideration at all, since it probably would not be duplicated.

11. A bride should acknowledge every wedding gift as soon as possible after its receipt. A good plan is to write your notes of thanks day by day, as your gifts are received.

**The Special Bridal Gifts.**—First among the special bridal gifts is the bridegroom's gift to the bride. It may be an article of clothing, it may (and may not) take the form of jewels. There is no social law which dictates that the bridegroom *must* give his bride a wedding gift. The "moryeve," the medieval "morning gift" which a bride received from her husband the morning after the



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wedding, has long since been abandoned as indelicate. Technically, a bridegroom is not supposed to give his bride anything for her trousseau. On the other hand he may give her something to wear as a personal wedding present—a very nice distinction.

The bride, though in no wise obligated, may present the bridegroom with some small wedding token.

The bridegroom's gifts to his best man and ushers (See: p. 185) are paralleled by those the bride makes her maid of honor and bridesmaids (See: p. 184).

These, with the exception of the wedding ring, which, of course, the bridegroom buys, complete the tale of bridal giving.

### PRE-NUPTIAL AFFAIRS

#### *(The Bride)*

##### THE LINEN SHOWER

The "linen shower" which a group of the bride's girl friends unite in giving her, to supply linen (usually table linen) for her trousseau, serves as a happy pretext for a luncheon or tea at which the bride, of course, is the leading figure.

##### THE GIFT SHOW

The exhibition of the wedding gifts, tastefully arranged, for the inspection of friends may always be combined with an informal tea. It may be given at any time before the wedding, preferably when the majority of the gifts have arrived.

##### THE "FAREWELL" LUNCHEON

The bride's "farewell" luncheon to her intimate friends and bridesmaids corresponds to the bridegroom's dinner to his ushers. As an intimate affair, it is informal. The bride need not give a luncheon of this kind unless she choose, and it is largely a matter of local custom. In some communities such luncheons are given, in others they are unknown.

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## *(The Bridegroom)*

### THE BRIDEGROOM'S FAREWELL DINNER

#### THE PLACE

In bidding farewell to his bachelor estate, the bridegroom has entire freedom of choice as to the place where he gives the last luncheon or dinner of his single blessedness.

1. A private dining-room in his club.

2. A reserved table at an exclusive café, roof-garden or out-of-town inn.

3. A private room in a smart restaurant or in a hotel.

4. In his own apartments. It is most distinctive to give the affair in the first or last of the places mentioned.

#### THE TIME

The bridegroom's farewell dinner is usually given on some evening during the week preceding the wedding or of the wedding week itself. The usual hour is seven-thirty or eight P.M. The dinner, even in these days, is more apt to be "wet" (or at least "moist") than dry, and informal. If the dinner is given in the host's bachelor apartments it is supplied by a caterer.

#### THE GUESTS

The guests usually include: the best man, the ushers and a few intimate friends. Or, the dinner may be limited to best man and ushers only. The bridegroom usually improves this opportunity to present his gifts to his best man and ushers, and it is customary to put them on the table at their places (See: p. 185). The bride must be pledged by the guests, whether in sparkling cider or champagne, and the bridegroom (usually toward the end of the meal) must call on his guests to drink "To the bride"—the time-honored phrase. The toast, of course, is drunk standing.

## *(Bridegroom and Bride)*

### THE "REHEARSAL" DINNER OR TEA

#### THE PLACE

*Always* given at the home of the bride, or the house

#### THE TIME

Usually given on the eve of the wedding or a few eve-

#### THE DINERS

Every member of the actual bridal party who will take

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from which or in which she is to be married. nings before it takes place. Since this is seldom a formal dinner, the hour may vary. If it is a "rehearsal tea," it follows the church rehearsal. a definite part in the approaching ceremony takes part in this meal.

**The Last Preliminary Details.**—1. The bride alone, or (as often is done nowadays) bride and groom together, may have a "wedding" photograph taken, in connection with the rehearsal, in which the bride's wedding dress must show to the best advantage.

2. Some things the groom must do: he must give his best man the fees for clergyman and church organist, though he does not deliver them. He must also have provided all the incidentals (See: p. 185) for which he is responsible in connection with the ceremony.

3. He must have chosen his ushers and decided on their aisle places.

4. He must have decided what his ushers are to wear, and *every item* of his own wedding clothes must have been laid aside, ready for use.

5. The bridegroom—if his best man is competent—will have nothing on his mind on the day of the wedding save the wedding itself. Yet there are some things to which he must attend during the two weeks preceding the event. He must prepare in advance all the stations of his projected honeymoon tour (whether long or short), so that nothing is left to chance. When all the detail of hotel, steamer or Pullman reservations has been attended to, he hands over data and tickets to his best man and forgets them for the time being.

**The Dress Rehearsal.**—The only genuinely satisfac-

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tory wedding rehearsal, whether a wedding be simple or elaborate, is a "dress rehearsal," at which the bridal party carries out exactly *every detail*, just as the ceremony itself will be carried out. Life's little ironies, all its slips and mistakes, its missteps and misunderstandings, should not be foreshadowed in an unprepared wedding. In church or house every detail of the actual wedding, from entrance to exit, should be synchronized in time and action so that every move made by one of the participants dovetails properly into the general scheme, and there is not a single "hitch" from beginning to end. The two details in which the wedding rehearsal differs from the wedding itself are the following:

1. The clergyman, though he appears, is never expected to "rehearse" anything in service or ritual, and should not be asked to do so. The wedding rehearsal is a strictly mundane and external thing, the wedding itself a solemn sacrament, and to speak even a word of the actual service in the process of rehearsal is in very poor taste.

2. The bride should have an understudy (usually some intimate friend) to take her place in the rehearsal in a *church* wedding. If the wedding is a house wedding and the rehearsal is held in the house, this rule is not insisted upon, and the bride "rehearses" her part instead of looking on and watching some one else doing so. The idea that it is unlucky for a bride to take any but a "directing" part (though this is far oftener taken by the bride's mother, the court of last resort in settling all questions which arise in connection with the ceremony) is one of those little medieval superstitions which have survived the passing of centuries. Of course, the modern woman as a rule is not influenced by superstitions; yet many think: "There may

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be something in it—one never can tell,” and cling to a taboo which may have been born originally in the mind of some skin-clad medicine man of the Bronze Age.

Since the details of a wedding rehearsal differ from those of the wedding itself only in the two instances just described it is needless to enter into them individually. Instead we will consider, in the following chapter, the place and the accessories of the wedding, its “background,” so to speak, before passing on to the actual nuptial ceremony.

## CHAPTER II

### TYPES OF WEDDINGS

**Dress, Decoration, Cost.**—Good form gives rules, hints and suggestions for every type and kind of wedding, but—it leaves it entirely free to you to have exactly the kind of wedding you want. The wedding ceremony is capable of such infinite variation in almost every respect that each of the kinds of wedding here tabulated may be modified at will.

**The Hour of the Wedding.**—Your wedding may take place at practically any hour, from “Dawn to dewy eve,” to quote the poet Milton. You may be married at dawn if you wish; though people are less frequently married in the morning hours, unless very simply, or in the forenoon, when the bride is married in a travelling dress in order to make certain train connections. At the same time there is no formal barrier to a morning marriage.

The noon or “high noon” (twelve o’clock precisely) wedding is still generally popular; though in many cities the afternoon wedding (the time set always falls on the half-hours and hours, from three to four-thirty) is regarded as being more fashionable. An evening wedding (also entirely correct) would not be apt to be celebrated before 8.30 P.M., and nine or nine-thirty would be a better hour, both for practical reasons and because socially more favored.

**The “Dramatis Personæ” at a Wedding.**—Three



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## A TYPE-TABLE OF POSSIBLE WEDDINGS.

### SIMPLE WEDDINGS

The simplest wedding is that in which bride and bridegroom, nearest relatives and a few intimate friends take part. Of this type is:

1. The "Dawn Wedding," a very personal innovation which brings together the members of the wedding party just before sunrise at some spot of great natural beauty, to be united just as the dawn touches the hills with its rosy fingers. The thought of nature thus irradiating the first day of the new life with the golden light of promise is a very charming one.

2. Simple garden weddings or spring weddings in a blossoming orchard are variations of the "nature" wedding already described.

3. The simple house or church wedding, with only members of the family, few or no guests present and decorations, etc., reduced to a minimum.

### WEDDINGS BETWEEN ELABORATE AND SIMPLE

This type of wedding includes every one of the many variations in which simplicity in some respects is combined with elaboration in others. The weddings which represent a medium between extreme simplicity and the lavish are in the great majority.

### ELABORATE WEDDINGS

1. The formal church wedding which unites hundreds of guests, and every possible elaboration in the way of clergy, ritual, costume, music, and attendance (bridesmaids, maid-of-honor, ushers, pages, etc.)

2. The formal house wedding where the solemnity of a parallel church function is secured by special decoration (the use of wooden standards with bouquets and white ribbon to make the bride's path to the altar, an actual temporary altar with altar-cloth, etc., music, etc.) and a great number of guests.

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persons are all who are really essential in any wedding: a bride, a bridegroom and a cleric (or layman) to tie the knot. The theory that all the world loves a lover is open to doubt, but it cannot be denied that all the world, at least the world of women, loves to see a wedding. The wedding, either church or house, which is reduced to these three essential actors is comparatively rare. The following tabulation presents the usual "*dramatis personæ*" of a wedding in their order:

### I.

#### THE CLERGYMAN

Even the etiquette of the crudest tribes calls for a "party of the third part," a separate agent or agency of some sort in order properly to solemnize a wedding. In some tribes the bride and bridegroom merely join hands and leap over an axe lying on the ground—but the axe is a quasi-religious necessity to make it a formal wedding even from the simple point of view of the savage. The wedding performed by a layman of some sort, while legally binding, is not a wedding in the "social" sense of the word. This requires an ecclesiastic of some one or another denomination.

### 2.

#### THE BRIDE

She is emphatically the "party of the first part" in every wedding, and all the wedding activities centre in her.

### 3.

#### THE BRIDEGROOM

The bridegroom might be called an indispensable adjunct to the wedding ceremony. Though essential to

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make it what it is, he is nevertheless of secondary importance.

### 4.

#### THE BRIDE'S MOTHER

The bride's mother usually (alone or together with the bride) decides all formal and practical points which arise in connection with the wedding.

### 5.

#### THE BRIDE'S FATHER

The bride's father looms into prominence at a wedding because he, as a rule, "gives the bride away."

### 6.

#### THE MAID OF HONOR

It is usually the bride's sister or an intimate friend who acts in this capacity.

### 7.

#### THE BEST MAN

The groom's brother, or the best friend he has, is usually chosen for this post. The maid of honor has little responsibility, if any; the best man is absolutely responsible for the bridegroom on the day of the wedding in every respect.

### 8.

#### THE BRIDESMAIDS

There may be one or a dozen bridesmaids at a wedding, but in most weddings the limit number is halved. Custom

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in general prefers unmarried girls for this post of honor, but the young married woman may also be represented among the bridesmaids.

### 9.

#### THE USHERS

The bridesmaids are a decorative wedding feature: the bridegroom's ushers must be useful as well as decorative. A bridegroom chooses among his friends as many ushers as the expected attendance at the wedding seems to warrant.

### 10.

#### THE LESSER MEMBERS OF THE CAST

All others who assist actively in a wedding play minor parts. The bridegroom's father and mother are on his own level of secondary importance. Minor rôles are taken by members of the church personnel: an assisting clergyman; the organist, the solo singer or choir. Flower-girls and pages are charmingly attired supernumeraries who swell the train of the bride.

**The Wedding Dress.**—The bride's wedding dress rises superior to all ordinary rules for morning, afternoon and evening wear. She may wear the latest and most modish form of wedding dress whether she is married at nine o'clock in the morning or at nine o'clock at night. The difference would be one of material. The bride has, however, wide liberty of choice there.

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## WHAT THE BRIDE SHOULD WEAR

### *Formal Wedding Dress*

1. A formal church or house wedding formerly *always* implied that the traditional white satin, silk or velvet gown and a veil were worn. Now, however, so long as gown and veil are *white*, or white in combination with another youthful color, the bride is at liberty to select the material which she personally prefers. The only other color usually introduced in a bridal costume is green (usually in the form of ribbons, or roses, or embroidery). Lace in some form is usually regarded as essential to a wedding gown, but there is no law which compels its use.

2. At an evening wedding the wedding gown may be particularly elaborate.

### *Informal Wedding Dress*

1. Informal wedding dress implies the substitution of some more delicate silk, or organdie or other dress goods for heavy satins.

2. A quiet, dark travelling suit of some kind when the bride is "going away" after the ceremony.

3. A gown of some light and becoming color with a hat to harmonize, if it be the bride's *second* wedding.

4. There is practically no limitation save that of good taste to what the bride may wear by way of an informal wedding dress. She should conform, however, to the mode of the moment as regards all details of style—if they may be applied advantageously.

**Bridal Dress Accessories.**—When a young bride was married in ancient Greece or Rome, a large yellow veil

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which completely covered her and which was known as the *flammeum* was worn by her during the ceremony. It survives in our modern bridal veil. Lace is usually the preferred material for the bridal head-veil (the use of a face veil is optional), and it may hang from a cap or a wreath as preferred. The bridal wreath itself is the gilt coronet of the Jewish bride of old converted to Christian use; the custom of making the wreath of orange-blossoms came to Europe with the Crusaders, for the Saracens adorned their brides with these wreaths as an emblem of fecundity. Fashion is continually modifying these and other details of arrangement, material, etc., in the wedding veil as in the wedding dress. A more recent development substitutes a pearl bead bandeau or a pearl cap for the orange-blossom bridal wreath. The orange-blossoms, if the bride wishes, may appear on the skirt of her gown or in the place of buckles on her slippers (unless she is married in travelling dress). The use of white kid gloves, however, is optional, and some brides prefer to dispense with them rather than run the risk of not getting them off easily at the altar when the wedding-ring is put on their finger. Ear-rings are not worn by a bride as a rule, but since the introduction of the pearl bandeau or cap, pearl pendants are sometimes worn. A wedding accessory carried by some brides is a white leather or white parchment covered prayer book (with ribboned flower-spray bookmark), which is handed to the clergyman and used by him in reading the service. The book is later returned to the bride and may be laid away with her wedding gown as a treasured souvenir. The one accessory which few brides like to miss is the bouquet of white flowers, presented by the groom and carried in the processional up the aisle.



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**The Dress of the Maid of Honor and the Bridesmaids.**—The bride determines what her bridesmaids shall wear. She is the leading figure in the wedding ceremony and the bridesmaids are her human background and must "set her off" as advantageously as possible. She may prefer to have them all in white dresses (with every accessory to match) and the maid of honor in colors; or she may choose a uniform or a dual color scheme for the dresses (in texture and style they always agree) and ask the maid of honor to use the same colors in a different local application. Slippers, stockings, gloves and bouquets worn by the bridesmaids must all match. In fact, the entire underlying idea of the bridesmaids' costumes is that they serve as a foil to set off the bride. That is one of the reasons, whether a wedding be held in the afternoon or in the evening, that a bridesmaid wears a hat, though some churches do not countenance a woman's appearing in the temple bare-headed. An even number of bridesmaids, two, four, six, eight, is usually preferred for reasons of symmetry. If the main purpose of the bridesmaids is to supply a neutral or colorful background for the bride, additional attendants—and a bride may have as many or as few as she chooses—simply stand for an extension of the same idea. Unlike the Flower Girls in Wagner's "Parsifal," who bend all their energies to wooing the most desirable young man in the opera, a bride's flower girls, train bearers and pages are no more than living lay figures in her triumphal pageant and should not forget the fact. Their costumes are also chosen for them by the bride and may even, if she desires, be "period" costumes.

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### WHAT THE BRIDEGROOM, BEST MAN AND USHERS WEAR

#### FORMAL DRESS

(Before 6 P.M.)

**The Bridgroom.**—There is one generally accepted rule of dress for the bridegroom at any wedding (church or house) which takes place during the day, before 6 P.M.:

A "morning" or cutaway coat, with black waistcoat, dark gray striped trousers; a stiff white dress shirt (a *silk* shirt is never worn at a wedding), a wing collar; either a black and white Ascot or a black, white-striped four-in-hand; grey suede gloves, black silk socks (plain), black patent leather or low black calf shoes (spats are optional) and a high silk hat. Necessary accessories are a cane and an elaborate *white* boutonnière.

This is the generally accepted, formal wedding dress for a bridegroom, whether he is married at nine in the morning or four-thirty in the afternoon. Innovations such as detail changes in the arrangement of white and black in the tie, or substitution of a white for a black waistcoat represent individual exceptions which prove the rule.

(After 6 P.M.)

The only correct dress for a bridegroom at any wedding celebrated in the evening, is formal evening dress. His dress clothes should be of vicuna wool, black and dull-faced. A plain white pique waist, white kid gloves, a white handkerchief, and a white boutonnière, with plain black silk socks and black oxfords or patent leather pumps, should be worn.

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It is well to remember that while the formal rules anent the bridegroom's clothes are usually strictly adhered to in the city, they are often suspended in the country and the smaller town. There he may be married in a dark business suit (preferably black or blue) or white trousers and dark coat in summer, and it will not be regarded as out of place. The bridegroom always presents their ties, gloves and boutonnieres to his best man and ushers.

### INFORMAL DRESS

(Before 6 P.M.)

**The Bridegroom.**—It might be said that since even an informal wedding is formal (if not in the social sense, at least because of its solemn and binding nature) that "informal" clothes should never be worn by the bridegroom. There may be good practical reasons for a man to be married in a neat business suit (at least let it be of some dark material, blue or black), but there is no social warrant for it and from the standpoint of etiquette it is not correct. Still worse, however, from the point of view of correctness, would it be to wear a Tuxedo.

**The Best Man.**—The only point of difference in dress between bridegroom and best man at a wedding is the boutonniere. The best man's should be a little smaller. If you feel you must be married in a business suit then your best man should not wear formal clothes.

**The Ushers.**—The ushers wear the proper formal afternoon or evening clothes, like the bridegroom and best man; and they should all wear exactly the same style of collar, tie, gloves, socks and shoes.

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What applies to bridegroom, best man, ushers, etc., is also the rule for male relatives of bride and bridegroom. They wear the formal afternoon or evening clothes demanded.

### THE CHURCH SURROUNDINGS AND ARRANGEMENTS

**Flowers.**—The floral decorations are usually a feature of every church wedding, even the most simple. There are no rules for their arrangement, and they may be simple sprays of blossoming dogwood, wild flowers or autumn leaves, or hot-house products whose cost (at very elaborate weddings) may run into the thousands. As a rule an effort is made to concentrate the floral display about the altar and at the chancel ends of the reserved pews.

**The Music.**—All the details of the musical part of the service should have been settled at the rehearsal. As a rule the organist plays the "Bridal Chorus" from "Lohengrin" for the processional, and Mendelssohn's "Wedding March" for the recessional.

**The Reserved Pews.**—The reserved pews on both sides of the centre aisle, the pews lying inside the white ribbons which fence them off from the others, may be from four to a score in number, according to the number of relatives expected to fill them. The bride's relatives occupy the pews on the left, the bridegroom's those on the right. The reserved pew ushers should be, respectively, relatives of bride and of bridegroom, since then they are most likely to recognize guests with a claim to the "family" pews.

**Reserved Pew Precedence.**—There is no very rigid rule of seating precedence with regard to the reserved pews. Of course, the members of the immediate family

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of bride and groom always occupy the first and (if necessary) the second pew on either side. But, save for the fact that the parents of bride and of bridegroom *must* always sit in the first pew on their side, there is not much stress laid on precedence, once the members of the immediate family have been seated.

The intimate personal friends and, of course, more distant relatives of the bridal pair are ushered into the pews without distinction. In simple weddings, the "pew cards," etc., of the elaborate wedding fall away.

**The House Arrangements.**—The arrangements for a house wedding may be quite simple or very elaborate. This holds good of floral decoration, music and other accessories. Where the bridal procession files up a long hall or loggia to reach the room in which the ceremony is to be held, white wooden standards, to which sprays of flowers are tied with white satin ribbons, lend a touch of churchly dignity. In the home wedding, too, the floral display usually centres about the improvised altar or spot where the pair are actually united in wedlock.

**Who Pays for What at a Wedding.**—Whether King Copethua marry the beggar maid or the daughter of Croesus a man of slender means, the expenses of a wedding are apportioned according to rules rigidly observed. The member of a bride's family who is her nearest of kin—her father, brother, uncle (or guardian, who stands to her *in loco parentis*, "in the place of a parent," to use the legal phrase) assumes *all* the wedding expenses. The expenses of the bridegroom are merely incidental personal ones, and a few definite gifts which he makes in connection with the ceremony itself.

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### EXPENSES BORNE BY THE BRIDE'S PARENTS OR THOSE REPRESENTING THEM

1. All outlay for wedding invitations and other wedding stationery; and any expense, postage, service, in sending them out.
2. The wedding dress with all its accessories, and the bride's trousseau.
3. The entire cost of church and house decoration, flowers, ribbons, etc., of all music incidental to the ceremony, either at home or at church; and of all transportation for the bridal party and guests from house to church and back to the house for the wedding meal.
4. Every item of expense connected with the wedding collation (caterer, etc.) including the wedding cake and the bridal favors in the cake. (In the old days the bride favors—"bride-lace"—were lengths of gold lace or other lace used to tie up the sprigs of rosemary the bridal party wore at a wedding.)
5. The photographs, "wedding pictures" taken before or after the ceremony as a souvenir for family and friends.
6. The bride's gifts to her bridesmaids. The bridesmaids *must* buy their own wedding costumes, though the bride dictates what they have to wear. All they receive from the bride is a small personal gift, some simple bit of jewelry as a rule, and their bridal bouquets. If the detail of their costume, as chosen by the bride, calls for a fan or some other accessory *in place of* the bouquet, the bride is expected to provide it. (It is also quite correct, as is the local custom in many places, for the bridegroom to present the bridesmaids with their bouquets.) These gifts of the bride to her aids, and an incidental gift on her

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part to the bridegroom (if she choose to make it) complete the list of expenses which are borne by her family.

### EXPENSES BORNE BY THE BRIDEGROOM

1. The cost of the marriage license.
2. The fee paid the clergyman—all other church expenses are borne by the bride.
3. His wedding gift to the bride, his personal gift to his best man and ushers (stick-pin, cuff-links, etc.) and the gloves, ties and boutonnières (unless these last, as is the custom in many places, are presented by the bride) which he gives the ushers. And this is all.



## CHAPTER III

### THE WEDDING ITSELF

Volumes might be written on the detail observance of the wedding ceremony. Weddings vary from very simple affairs, in which near relatives and a few intimate friends are included in the party, to the most super-elaborate celebrations whose wealth of human and decorative accessories may make them almost theatrical. The one point to be remembered in preparing for any wedding, is that you have the widest latitude in most matters of detail, but that certain essentials will always be the same. If this is kept in mind the whole matter will turn out to be less complex than you think.

**Twenty Minutes Before the Ceremony.**—At either church or house wedding certain details should have been attended to by those concerned, so that—some twenty minutes before the ceremony—everything is practically “set” for the ceremony, whether it take place in house or church. These twenty minutes must be regarded as an “emergency allowance” of time to cover any last moment slips or adjustments called for. Twenty minutes before the ceremony:

1. Every member of the bridal party should be dressed and in readiness to proceed to the church, or fall into line in the house processional. If it is a church wedding the maid of honor and bridesmaids already should have reached the bride’s house and should be in attendance on

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the bride, ready to go on to the church. If a bridal "group" picture is taken, this should have been attended to before the twenty minute "emergency" period.

2. In the church (or in the house, if it is a large house wedding and ushers have been appointed), the great majority of the guests should have been assigned their places by this time.

3. The best man should be in attendance on the bridegroom, cheering and strengthening him for the coming ordeal, for the formalities of a wedding are an ordeal to the average bridegroom, though the moment of his marriage may be the happiest of his life. The best man already has seen that every last detail of the bridegroom's dress is as it should be. He has placed the bridegroom's travelling bag (with the clothes to which he changes after the ceremony) in a conspicuous place in the room assigned him in the home of the bride's parents. He has attended to checking the bridal pair's luggage, which is already aboard train or steamer, or in their hotel rooms, and has registered for them if they are staying at a hotel in town. If he is a really competent best man, the key to his hotel room, and any tickets, checks, etc., the bridegroom will need after leaving the house when the collation is over are enclosed in an envelope (or in his pocket-case) in the coat of his travelling suit in his bag.

4. At approximately twenty minutes before the hour set for a church wedding the bridegroom quietly leaves the bride's house for the church with his best man (who has the wedding ring and the clergyman's fee in *his* pocket). The bridegroom slips almost furtively into a side door of the church, for as has been said he is only a necessary adjunct and not entitled to any triumphant front-

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entrance appearance on the scene. He is tucked away in the rector's study to pass the harrowing moments of inaction as best he may, and his best man is supposed to keep up his spirits to the best of his ability.

**Going to the Church.**—The proper order of precedence in which a bridal party proceeds from house to church is as follows, whether it go by motor or by carriage. Members of the bride's immediate family who do not form part of the "bridal party" usually arrive in another car in advance of the bridal party cars, and wait in the church vestibule for the others:

Car or Carriage	Carries
1.	The bride's mother
2.	Maid or Matron of Honor and bridesmaids.
3.	Flowergirls and page.
4.	The bride and her father (or whoever is giving her away).

The theory is that the arrival of the bride's mother at the church marks the real beginning of the ceremony. Once the head usher has led her to her pew the formal ceremony begins and no one else is ushered to a seat.

**In the Church Vestibule.**—As the cars of the bridal party draw up to the curb before the church (the awning, carpet-strip from curb to church door, man in livery to open motor doors, etc., are a matter of course at all large weddings), their occupants descend in succession—the chauffeur helps the bride's mother out, since there is no

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man in his carriage—and join the mother and father of the groom, who should have arrived a few minutes before, in the vestibule of the church. As soon as their occupants have gotten out, the various cars at once move on. The bride's father helps his daughter from her car, and as soon as they have joined the others the outer church doors are shut and late-comers are no longer admitted. In order to make sure that no important guest misses the chance to obtain his or her seat, the bride's mother should see to it that, instead of arriving at the church on the minute, a leeway of time—which should *never* exceed *three* minutes beyond the hour fixed for the beginning of the wedding—is allowed.

### THE BRIDAL PROCESSIONAL

While the bridal party has been assembling in the church vestibule, an usher has hastened to the rector's study to tell the bridegroom (or rather, the best man who is responsible for him) that the bride has arrived. And now three distinct and separate things must be synchronized at the moment the bridal party crosses the threshold of the vestibule into the church proper:

1.

2.

3.

The clergyman who is to perform the ceremony and who has been waiting with the bridegroom and best man in the vestry, now leads	The music of the wedding march begins and continues while the bridal procession moves up the aisle to the chancel. The import-	The bridal procession begins to move up the centre aisle of the church, toward the chancel with the first measure of the wedding
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the way into the church, while they follow. Their position, when the chancel has been reached, is as follows: The clergyman, book in hand, stands at the head of the aisle; to the right, with ungloved right hand, stands the bridegroom; the best man stands a few feet behind the bridegroom, to the right. They should stand in a natural, easy manner, not too stiffly. The processional with the clergyman appears from the vestry and enters the body of the church. Since the wedding procession has a longer walk to the chancel than the clergyman, bridegroom and best man, it stands to reason that the latter, when they have reached it, must wait. The bridegroom may (and often does) take a few steps toward the bride instead of waiting at the chancel steps. The musical processional itself cannot be too strongly emphasized. When the wedding is being rehearsed—and all but the very simplest weddings should be rehearsed—the greatest attention should be paid to seeing that every member of the party *marches in step*. Nothing takes away more from the smartness of a wedding than a procession which is out of step.

### THE PROCESSION UP THE AISLE

The detail of the wedding processional may be infinitely varied, but there is a certain etiquette or progression which is generally followed. Before the procession proper starts, the head usher has taken the bride-

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groom's mother (her husband following alone, behind her) to her pew; and has also taken the bride's mother to *her* pew. The order of march is as follows:

### THE BRIDAL PROCESSIONAL

Four feet apart	{	1. A vested choir with crucifer	
		2. The ushers	(in pairs and because the procession must be decorative, paired according to height)
Four feet apart	{	3. The bridesmaids or the bridesmaid	(also paired according to height)
		4. The maid or matron of honor	(alone)
Four feet apart	{	5. Flower girls	(if there are flower girls)
		6. The bride	(the bride goes up the aisle with father, brother, uncle, cousin or guardian. Only when she has no near male relative or guardian does she walk alone)
Eight to ten feet apart	{	(on her father's right arm, or with her hand resting on her father's right arm)	
		7. Pages	(should there be any)
The length of the train	{		

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It is clear that among all the individuals included in this bridal processional, only those indicated by the numeral 6 are indispensable.

**The Processional in the Church.**—As the bridal processional nears the chancel where the bridegroom is waiting, the ushers and bridesmaids in the lead (where the chancel, as is often the case, has steps) ascend the chancel steps and arrange themselves in two lines (girls in front line, men behind them) in front of the choir stalls.

If preferred, they may divide into two groups, on either side of the main aisle of the church, standing in front of the first pews (which is not a good plan since it makes it harder for those in them to see), or they may group themselves around the altar. If a vested choir has led the processional its members will, of course, have taken their places in the choir stalls, and do not enter into the problem of arrangement. The maid (or matron) of honor *always* stands behind the bride, to the left.

Flower girls and pages are accessories. They stand wherever they will be least in the way, practically, and where their picturesque costumes will blend most effectively and happily with the whole wedding picture. It should always be remembered that good taste and an eye for artistic effect—not forms of etiquette—should be the guiding principle in any “place” arrangement of the secondary figures of the wedding pageant. Besides, churches and chancels differ widely. The thing to strive for is an artistic and natural disposition of these minor members of the bridal party in harmony with the opportunities offered by the church in question.

**When the Bride Reaches the Bridegroom.**—As the bride reaches the bridegroom (who is waiting for her or



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has stepped forward to meet her) she withdraws her hand or arm from the arm of her father (who steps back), and handing her bouquet either to her maid of honor, or shifting it from her right to her left hand, she offers her right hand to the bridegroom. The bridegroom takes her right hand in his, and draws it through his left arm. As he does so he turns, so that both front the clergyman and chancel. If the bride prefers (and this is a detail which should be settled at rehearsal) she may simply hold the bridegroom's hand while she faces the clergyman, instead of taking his arm in the more formal manner.

**Giving the Bride Away.**—The service proper now begins. With bride and bridegroom facing him, and the bride's father (or whoever is to give her away\*) standing a few feet behind his daughter, at her left, the clergyman begins to read the marriage service. At the moment he utters the words which serve as the father's cue ("Who giveth this woman to be married?") the latter comes forward. Since he has been standing behind his daughter, at her left, as already mentioned, this will bring him to her side. Turning to him the bride stretches out her right hand. He takes it, places it in that of the clergyman and as he does so clearly and audibly utters the obligatory "I do." He then at once joins the bride's mother in her pew.

**The Plighting of the Troth.**—As soon as her father has "given away" the bride, the clergyman in many cases turns and comes forward to a place just within the altar

\* When there is no male relative to "give away" the bride, her mother takes the father's place and does exactly as he would do, though she need not leave her pew to answer if the ceremony takes place at the altar instead of at the steps of the chancel.

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rail (while choir or solo singer intone an anthem or sacred song), followed by the bride and bridegroom, the maid of honor and the best man, who stand to the left and right of the bridal couple. They all should move slowly for they will have to wait for the music to come to an end before the plighting of troth can take place. Where the clergyman and the bridal couple ascend the steps to the altar and the plighting of troth takes place there, the position of the maid of honor and the best man is the same, save that they stand on the step below the bridal pair.

When the anthem ends the bride (if she has not already done so) hands her bouquet (at present it is often made of orchids and lilies of the valley combined) to her maid of honor. We have alluded to the custom which some brides follow in carrying a white, specially bound prayer-book instead of a bouquet. If this custom has been followed the prayer-book is handed to the clergyman and the vows are taken.

**Putting on the Ring.**—At the proper point in the service, the best man, custodian of the ring, draws it from his pocket—not to have it ready when the moment comes is the offence unpardonable—and hands\* it to the bridegroom. Then the bride (who has either removed her glove or ripped the third finger underseam so that it will slip on easily), holds out her hand and the bridegroom

\* A second, duplicate wedding ring is often carried by the best man. Nothing should mar this beautiful and symbolic moment the marriage service, and if in passing the ring to the bridegroom it should fall to the ground, no time should be lost stooping to pick it up. It had better be left lying where it fell, while the best man quickly draws his duplicate ring from his pocket, thus allowing the ceremony to continue without a break.

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puts the ring on her finger. The couple kneel in prayer and rise—married.

**The Procession Down the Aisle.**—The clergyman now usually speaks a few congratulatory words and shakes hands with the bride and bridegroom, the bride accepts her bouquet, which the maid of honor hands back to her and taking her husband's right arm, she leads the recessional down the aisle to the music of the organ. The order of the recessional is as follows, and the same spacing between those forming it already indicated for the processional should be observed:

### THE RECESSIONAL

1. The Bride and Bridegroom
  2. The pages (if there are any)
  3. The maid of honor
  4. The bridesmaids
  5. The ushers
- } in pairs, as before

It is better for the best man to move quietly to the vestry and out around to the church entrance, to see the bridal couple safely into their car, than to march in the recessional. If he does the latter, however, his place is immediately *after* the maid of honor. He should not walk beside her.

**When the Bridal Party has Reached the Vestibule.**—When the bridal party has reached the vestibule, the ushers make haste to resume their practical duties. They must first escort the immediate members of the bride's and bridegroom's families down the aisle and assist them into their cars. Among these the bride's mother takes precedence, being the first to pass down the aisle after

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the bridal party, and she is followed by her husband, walking alone. Then comes the bridegroom's mother, followed by her husband.

It would be, of course, unpardonably rude for any of the other guests to attempt to leave their pews until the relatives of the couple have left.

**The Order in Which the Cars Return Home.**—The first car to leave the church after the wedding is that of the newly-wedded pair. The others follow in the order given: 2, The bridesmaids' car; 3, the car with the bride's parents; 4, the car with the bridegroom's parents; 5, cars carrying members of the immediate family of bride and bridegroom; 6, cars of other guests.

As far as the order of precedence up and down the church aisle is concerned, and the detail of the ceremony itself, it is merely modified or adapted to house wedding conditions without radical change. Where there is no processional at the home wedding, the bride simply enters the drawing-room on her father's arm, the bridegroom, attended by his best man, meets her at the improvised altar as he would in church, and bridesmaids and ushers are grouped in the same general way.

The last detail which has to do with the actual church wedding and which involves an important member of the bridal party, is attended to by the best man. Before he can return to the bride's house and his friend, now a Benedict, he must return to the study or vestry, thank the clergyman on the bridegroom's behalf, and present him with his fee.

## CHAPTER IV

### FROM THE END OF THE WEDDING TO THE START OF THE HONEYMOON

Once the wedding is over the first duty of the returned wedding party is formally to receive the house guests. The party gathers in the drawing-room for this purpose. At the door the receiving line may be formed in the following order:

1. The mother of the bride—who is the first to greet the guests—and the bride's father.

2. The bridegroom's parents (often the bridegroom's mother stands beside the bride's mother and receives with her).

3. Then comes the newly-wedded bride standing at her husband's right, with her maid of honor beside her.

4. The bridesmaids stand at either end of the receiving line and the ushers are active in escorting guests to it. When the last guest has been received, the receiving line breaks up—guests who have greeted the bridal party should never linger in the drawing room but find places in the dining-room as soon as possible—and the bridal party mingling with the guests, proceeds to the dining-room where the collation is served.

In the home wedding bride and bridegroom, as soon as the ceremony is over and the clergyman has left them, simply turn from the improvised altar to face the guests who come up to congratulate them.

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**The Wedding Meals.**—A wedding without a collation of some kind is almost inconceivable, and each of the types of wedding already described supposes subsequent refreshments of one kind or another, according to the time of day, and simple or elaborate, as the case may be.

### WEDDING MEALS

#### I

#### BREAKFAST

The simple morning wedding supposes a simple, informal breakfast.

1. The simplest form of wedding breakfast would not differ much from any other. There would be halved grape-fruit or chilled fruit cocktails, a cereal (perhaps), bacon, toast and coffee. Since the early morning wedding usually supposes "making a train," an elaborate breakfast would not be in order under those circumstances.

2. A somewhat more elaborate wedding breakfast menu, yet one still quite simple, might include: bouillon, chicken or oyster patties *à l'Américaine*; individual water ices; hot coffee *and* a cold fruit-cup of some kind.

3. The formal wedding "breakfast" is only a breakfast by courtesy if it takes place after 12.30 P.M. for nothing you eat *after* that hour is a "breakfast." The formal wedding breakfast may follow after a morning ceremony, at twelve, or come after a noon wedding at two or two-thirty. It is really a luncheon and may be as elaborate as desired. Menu cards (many small tables rather than one long table are now the mode), elaborate service, favors, floral decorations, etc., are features of this type of breakfast. The following menu might appropriately be served at a breakfast of this kind: roast pheasants *à l'Anglais*

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and a *vol-au-vent d'huitres* (oyster vol-au-vent); soufflée of grouse or cold breasts of chicken, a cold veal terrine or a salad, and all sorts of sandwiches; as well as a frozen dessert. *Bombes glacées, aspic aux pommes*, individual biscuits and water-ices would make up the sweets, while both hot coffee and cold beverages should be served.

The wedding breakfast, either simple or elaborate, may be eaten at the table, formally set, or may be served in buffet style. A buffet breakfast so far as the variety of food served is concerned, may be as elaborate as the most formal sit-down meal of its kind.

A buffet wedding breakfast menu, planned by Alice Bradley, may be accepted as an ideal specimen of what a nice home wedding breakfast should be:

### MENU \*

#### Bouillon

Lobster Newburg in Patty Shells

Hot Roast Fillet of Beef

Whole Salmon in Aspic Jelly

Whole Lobsters, surrounded with

Lobster Noisettes, decorated

Roast Baby Lamb

Cold Ham, decorated

Chicken Salad

Galantin of Capon

Suprême of Duckling

Rolls

Sandwiches

Fancy Ices with Spun Sugar

Wedding Cake

Candy baskets decorated with candy violets and

candy ribbon bows, holding little cakes

Coffee

Punch

\* "The Woman's Home Companion," June, 1923.



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## II

### LUNCHEON

The wedding luncheon may be simple or elaborate, served at table or as a buffet meal. Whether formal or informal it usually precedes the wedding "reception" or "at home" on the return of the bridal party from church.

1. The more formal wedding luncheon, even at its simplest, is somewhat more elaborate than the simple wedding breakfast. It would ordinarily include a clear soup or bouillon (served in cups) meat or sea-food, hot and cold, salads, frozen desserts, coffee, etc., as at any other luncheon (See: p. 431). Of course, if the luncheon is served as a buffet meal it makes for informality, is apt to lessen constraint, and is often preferred for this reason.

2. The formal "sit-down" wedding luncheon may approach the elaboration of the large formal dinner. The following menus are for the simpler style of "stand-up" collation which is favored for the afternoon wedding reception:

#### I

Iced Cantaloupe

Lobster Patties

Peas

Grape Salad

Fruit Juice Frappé

(in individual shapes)

Cakes

Coffee

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## 2

Deviled Prawns  
or  
Patties of Oyster Crabs  
Aspic of Chicken  
Celery Salad  
French Twists      Roquefort Sandwiches  
Biscuit Tortoni  
Cakes  
Coffee

## III

### DINNER

The wedding dinner is a large formal dinner (See, p. 409) complete in every detail, and so far as floral and table decorations go, may be very elaborately staged. At a dinner of this sort, as at the formal luncheon, the best man usually proposes the health of the *bride*, and the bridegroom may also be toasted. The menu which is typical of the wedding dinner is that of the large formal dinner, in all its essentials.

## IV

### SUPPER

The wedding supper is like most other suppers of the present time, a dinner rather than a supper. Hence any collation served after an evening wedding would be more or less on luncheon lines. A supper after a wedding at nine or nine-thirty in the evening, is in no wise obliga-

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tory. In many cases the bridal pair will have to take a certain train, and any refreshments offered on their return to the bride's home from church would be of the buffet variety.

### V

#### THE WEDDING CAKE

The modern wedding cake is derived from the "bride cake" of the ancient Romans. In the Roman form of marriage known as the *conferratio*, the bridal pair ate a cake made of flour, salt and water as part of the ceremony.

The wedding cake puts in an appearance at every wedding meal. It may be a simple or an elaborate iced cake; it may be made at home or ordered from the caterer. It may be served on chased silver or plain china, but it should always be in evidence. The bride is supposed to "cut the first slice," and favors for bridesmaids and ushers are usually baked in it. As is well-known, aside from the wedding-cake—which always appears on the bride's table and which is cut for the wedding guests—few if any weddings dispense with the little "boxed" wedding-cake segments which are presented to every guest when he or she leaves a wedding-party. Young girls in particular—if at all romantic—usually like to place a piece of wedding cake in this convenient form under their pillow and "dream" on it.

As a general thing it is worth remembering that a collation at an afternoon wedding is not supposed to take the place of a regular meal. More and more it is tending to be an informal "stand-up" or buffet collation at which no great variety of dishes is served.

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**At the Table.**—A formal wedding meal is like any other formal meal and practically the only point of difference lies in the seating order observed. As has been mentioned, the whole tendency of the day is in the direction of the more informal collations. As a general thing, when it is a sit-down affair, the bridal party has a table of its own presided over by the bride, apart from the table or tables reserved for the other guests. The husband sits beside his new-made bride, on her left; the maid of honor sits next to him and the best man sits next to the bride, on her right. The bridesmaids and ushers (sometimes a few intimate friends or relatives), occupy the remaining seats. Practically all wedding collations, unless they are quite simple “home-made” ones, which, incidentally, may be most attractive, and those served in a home where a *chef de cuisine* and a kitchen staff are in permanent attendance, are supplied by a caterer.

Often the rank and file of the guests have nearly done eating before the bridal party sits down to eat. At an evening wedding, where an elaborate wedding dinner is followed by a ball, the whole affair is usually formal; but in the case of the afternoon collation guests come and go, chat with the bride’s relatives or others, or take part in the impromptu dancing which may begin in another room, while the newly-made pair is toasted at the bride’s table.

At more formal affairs, the bride’s parents have a special table, and older friends of the family, the clergyman who officiated, and the near relatives of the pair, including the parents of the bridegroom, whose mother occupies the place of honor, sit at it.

**Preparatory to Leaving.**—It is in the midst of all the movement on the part of the guests that the newly-wed

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pair slip off individually (the bride going first) to their respective rooms, to exchange their wedding costume for their travelling clothes. The greater the number of the guests who have departed before they take this step, the better are their opportunities for making a quiet "get-away."

The bride is usually followed into her room by her mother, her sisters, her maid of honor and bridesmaids, and such feminine "cousins and aunts" or intimate personal friends who feel they may take the liberty. Hence she is sure of plenty of assistance in changing her things.

**Travelling Clothes.**—The groom has only the best man upon whom to lean; but if the latter is at all competent the newly made husband should emerge from his temporary retirement without a single sartorial indication that he has been married within the hour. Instead of his formal dress he wears, when he reappears, a well-cut business suit of some kind (not aggressively new), and a straw or soft hat as the season may demand. Nothing he has worn at the ceremony, not even the boutonnière, should remain.

The bride's travelling clothes should never have been worn before. Her suit should be inconspicuous in color, and her dark cloth or silk dress should be accompanied by a quiet coat and dark gloves and footwear. Of course, whatever type of travelling dress she may wear is one suitable for the conditions under which the honeymoon journey is to be made, and is influenced by the fact that she will travel by water, by rail or by motor.

**Seeing the Couple Off.**—When the moment of departure arrives and the bride's family have said their last

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good-bys (her mother's farewell kiss is still on her lips and her farewell tear moistens her cheek) she comes from her room, meets her husband (he has shaken hands with his ushers, who now bid the bride farewell) and the pair, descending the stairs, brave the ordeal of the flung rice and hurry through the hall to the car which is waiting to take them away into their new life together.

**Where Etiquette Withdraws.**—With the flinging of rice and the decorating of the newly-wed couple's motor-car with old shoes and bridal ribbons, etiquette has nothing to do. These free and easy proceedings with their accompaniment of laughter and hilarity show to what an extent old customs which date back to earlier ages and a more unconstrained social life hold their own when associated with so primal a human event as a wedding. Sometimes members of the wedding party, in their anxiety to preserve the traditions of the good old days, board the train and shower the bridal pair with rice or make evident to all other passengers what they are most desirous of not having known—that they have just been married.

With the beginning of the honeymoon the wedding and all that pertains to it has come to an end. The wedded pair has assumed new social obligations, and the bride in particular has committed herself to a round of social duties and interests differing in many respects from those of her pre-nuptial days and which will be considered in the succeeding chapters.

We will take leave of bride and bridegroom for the present with a little summary of wedding details which it seemed preferable to present in this form rather than include in the body of our narrative.

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## ODDS AND ENDS OF WEDDING FACT

At some of the smartest of this year's New York society weddings a single maid of honor was substituted for the usual group of bridesmaids.

Do not wear your engagement ring to your wedding, or, if you do, remember that it must be worn on the *right* hand.

There is one bridegroom who cannot give a "farewell bachelor" luncheon or dinner to his friends—the widower.

At a house wedding it is not in good form for a bride to be in evidence, chatting with the guests, *before* the ceremony. She should do nothing to spoil her "stage entrance" on her father's arm. The clergyman and the bridegroom also keep out of the way of the guests.

The best man says good-by to bride and groom when he puts the bags of the young couple into the car just before it leaves the house.

One reason why the face veil is often dispensed with by the bride, is because it must be raised and arranged when she turns from the altar, preparatory to moving down the aisle in the recessional. This inevitably causes a slight break, and one which has nothing to do with the ceremony. If you do wear a face veil, however, it is the place of your maid of honor to arrange it.

When the bride's bouquet is thrown to the bridesmaids, as she turns to mount the stairs preparatory to changing to her travelling dress, the girl who catches it is supposed to be the first among them to find a husband.

The bridegroom's fee to the clergyman performing the ceremony may range from ten dollars to a hundred or more. It is supposed to be limited by his means, since the



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service rendered him, of course, is one which no amount of money could repay.

When you acknowledge flowers sent you on and at the beginning of your honeymoon trip, you sign your own maiden name, together with the surname of your husband (if his name be Courtant and your name be Grey, your letter would be signed: "Henriette (your first name) Grey Courtant").

In the event of a recent death in the bride or the bridegroom's family, the wedding, whether at church or house, should be as quiet as possible, and only close relatives and intimate friends should be invited.

If you like a pretty and elaborate touch in your church wedding (though it always suggests that you do not quite trust the good manners of the wedding guests) the pews along the middle aisle, save those reserved for the families of bride and bridegroom, may be fenced off with white satin ribbons, which the ushers rapidly run along them before the bride enters the church from the vestibule. The guests, thus penned in, are not released by the ushers until the bridal party and the occupants of the reserved family pews have gone down the aisle.

For the consolation of those who have read what has been said anent the correct wear for the bridegroom on the wedding day, it might be added that, in spite of the fact that the business suit is frowned upon, early morning weddings are usually informal, and very delightful and well-bred men are married on such occasions dressed merely in their ordinary "best" clothes.

In some churches hats are not required in the event of a formal evening wedding.

The "Announcement Party" and the "Wedding-Cake

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Shower" may be turned into very pretty variants of the usual "Bride's Shower" or "Linen Shower," by the bride's friends, and a "Wedding-Cake" shower table may be made a most attractive adjunct to a luncheon or tea given to announce an engagement.

When there is a recessional after the wedding ceremony, the bridegroom *never* kisses the bride directly after they have been married; but when there is no recessional—as may be the case at a house wedding—the husband *always* kisses her before any one else, at the moment when she is about to turn and greet her guests as a married woman.

In most house weddings only the middle and most essential portion of the wedding proper, the ceremony (in the church it consists of processional, ceremony and recessional) is retained. The bride and bridegroom meet the clergyman and he reads the service, while processional and recessional are dropped.

Since a church wedding is a public affair, the guests are not "received." At a house wedding the bride's mother, who is the hostess, receives her guests at the door of the room in which the ceremony takes place.

Never, under any circumstances, does the bride pay for anything in any way, shape or form, while on her honeymoon.

There can never be any comparison between a wedding collation served in a hotel or restaurant, no matter how smart, and one served in the home. The latter is always more qualitative because more in keeping with the spirit of the occasion.

If a casual acquaintance of yours marries for the second time, she will expect no wedding gift from you, for only an intimate friend would send one.

PART IV,  
GOOD MANNERS IN GENERAL



## CHAPTER I

# THE NICETIES OF SOCIAL INTER-COURSE IN PUBLIC

Good manners in general—the usual niceties of social intercourse, the proprieties of speech, the conventions of cards, calls and visits and other subjects considered in Part Four, apply as well to the preceding as to the succeeding parts of our volume. They are as essential to the young girl as to the matron and therefore have been here grouped and considered in their logical place.

Social intercourse between well-bred human beings, when they meet and when they take leave of each other, when they are brought into contact here, there or the other place, on the street, in the hotel or restaurant, in public vehicles and in public places, has its little niceties of civility, whose non-observance is at once glaringly apparent.

**The Forms of Greeting.**—There are the actual forms of greeting, for instance, for people when meeting one another in public. Some, perhaps, take them too seriously, because, beyond a few set forms, there is the widest latitude of expression. The test which determines the exact form or wording of your street greeting is the degree of friendship, acquaintanceship or intimacy existing between yourself and the person greeted.

The bow of acknowledgment on a woman's part—gentlemen "tip" their hats—is the current courtesy of ac-

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quaintances passing each other in the street. For the woman the bow takes the place of tipping the hat on a man's part. A woman bows to other women or to gentlemen when she encounters them in public; she bows to anyone whom she knows well enough to recognize, to her friends, her servants, the clerk who waits on her. Common sense, and custom unite in dispensing with her bowing when, in the company of an escort, she meets entire strangers, or when she meets the same person again and again within a short space of time. The "cut direct" is something every true lady tries to avoid; only the most valid reasons justify it. It is comparatively easy *not* to see the person whom you do not wish to recognize, without doing so in a conspicuous way. Do this a few times and you will find that the hint has been taken.

In European countries men are far more strict about waiting for the lady to bow—receiving her permission to greet her, as it were—before they raise their hats. In the United States, in general, unless they are meeting for the first time since being introduced, a gentleman greets a woman at once. Just as the bow is accorded everyone by a woman, so the raised hat is a universal courtesy from a man to a woman.\* No matter who the woman may be, his own *débutante* daughter, the second house-maid, or a woman unknown to him in company with a friend, he "tips"

\* The "indoor" bow used by a man is more formal, and is used on formal occasions of every description. The rather exaggerated "heel-tapping" and stiffness of the formal social bow of the European military officer is not customary in American practice. The accompanying illustration shows the proper position in making a formal bow; heels together, arms held naturally, ready for the graceful double inclination with neck and hips as the pivotal points. Just as the ordinary bow may be emphasized as a mark of special consideration or homage, so it may be more nonchalantly carried out when the occasion seems to justify it.

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his hat. He cannot evade this duty of courtesy. A woman may be his bitterest enemy—if she choose to bow to him good form compels him to acknowledge her bow.

**“Tipping” the Hat.**—A gentleman who is not stopping to speak to a friend or acquaintance, raises his right hand to his hat, and “tips” it. He does not take it off, but merely raises it. The process of “tipping” is simple: any hat with a brim is lifted a couple of inches outward, then replaced.

**When the Hat Should be “Tipped.”**—Hat-tipping is one of those extremely useful “small change” courtesies which covers a multitude of occasions. Very often it takes the place of a remark, the wordless gesture calling attention to some little politeness offered. A man “tips” his hat:

1. When offering a seat in any public place or conveyance to a stranger. Circumstances—if you are hanging to a strap, for instance—may make it impossible to use the right hand to “tip” the hat. In that case use the left.

2. When restoring some little article to the lady who has dropped it.

3. When at the door of a building he steps aside to let a woman enter.

4. To acknowledge a stranger’s courtesy in offering a seat to the lady *he* is escorting. When the latter is thanked he again raises his hat.

5. When a lady who is a stranger makes room for him in a crowded elevator, vestibule or conveyance.

6. Whenever he addresses or takes leave of a lady in the street. If it is a friend and he expects to shake hands, he “tips” his hat with his left hand.



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7. When a man asks a question of a stranger, he should always "tip" his hat.

Since, naturally, it is impossible to "tip" a soft hat, it is raised and replaced by the crown.

**When to *Remove* the Hat.**—1. Two patriotic occasions take precedence over all others and compel the instant removal of the hat. One is the unveiling or passing of our national flag (and this applies by extension, to state and municipal flags), the other the playing of our national air. On the street, in the theatre, opera, or restaurant, anywhere and everywhere, an American stands at attention with head uncovered.

2. Death also compels an acknowledgment of respect; the respect which in the wider sense recognizes the universal brotherhood of man and our common membership in the social body at large. If the passing of a funeral compels you to wait until it has gone by, your hat should be off while the cortege passes.

3. An elderly man of neuralgic tendencies, when a cutting winter wind is blowing, need not conform to the fixed rule requiring a gentleman talking to a lady in the street to stand with head bared. Etiquette conforms more or less to common sense laws; and the lady should be the first to ask the gentleman, in such case, to replace his hat. In general, however, the law is a fixed one, and its non-observance is a sign of ill-breeding.

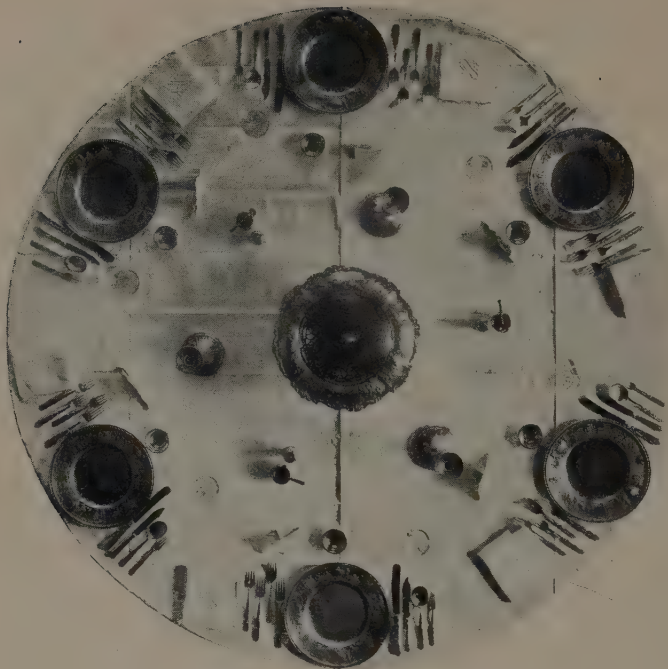
4. The rules governing the removal of the hat in an elevator, when ladies who are strangers are present, though puzzling to many, are quite simple. If the elevator is a public one: in a museum, a court house, a hotel, an office building or shop of any kind, the hat need not be removed; and this applies to railroad waiting rooms, halls



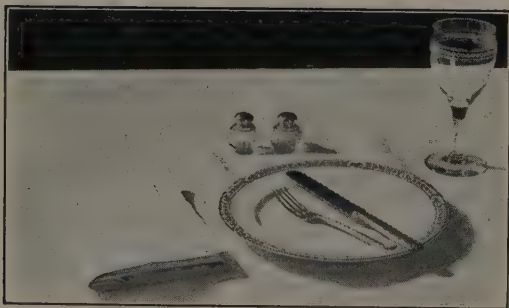
The correct way to eat corn on cob



The Formal  
Dinner Place  
with Wine  
Glasses



Detail of the Formal Dinner Table  
(Silver by Gorham, N. Y. C.)



The correct  
way to leave  
plate and  
napkin when  
finished eat-  
ing

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and corridors in public buildings, as well as to the hotel lobby. But as soon as privacy is implied, the hat must be removed. In the home and in the club elevator the hat *must* be removed. Incidentally, a gentleman *always* removes his hat when entering an elevator with a lady known to him, or upon the entrance of such a lady. It goes without saying that a man removes his hat when he enters an elevator with his wife.

**"Hands Together."**—Shaking hands is a dual operation: two are concerned and you must do your share. When a man shakes hands with a woman her muscular reaction is determined by the degree of their acquaintance-ship. If the woman knows the man well, his clasp may be positive, while she permits her hand to be shaken; yet there must be a slight muscular response on her part, her hand must not merely be laid in his. If she knows him very well her handclasp approaches his own in warmth. One should always look the person in the eye with whom one is shaking hands. Sky-reaching and see-sawing with the arms when shaking hands are inelegant affectations, like crooking or stiffening the little fingers when raising a glass to the lips.

**What to Say in a Casual Street Encounter.**—While "How do you do?" is a safe and correct verbal greeting for all occasions, you need not feel bound to use it. A young man who greets another with "There you are, Old Top," or "How do, Old Dear?" instead of the more formal "Good morning," is committing no breach of courtesy if an intimate friendship exists between them. The same applies to women, who may drop forms of greeting altogether and at once take up, without other preliminaries, some train of thought uppermost in their minds.

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In every case, save when formality is natural, be as unaffected as possible in the casual greeting. Whether or no you find others in a book of etiquette, there is only one phrase for leave-taking in a street conversation: "Good-by." Of course, it may be modified in various ways, by supplementary phrases about meeting again, or by mention of the pleasure derived from the encounter. The informalities of etiquette are so very elastic that it would be an insult to the reader's intelligence to supply a list of phrases which the circumstances themselves will suggest.

**Where Public Vehicles Are Concerned.**—A man always permits a woman to precede him when entering a conveyance, public or private. He leaves it, if possible, before her, ready to help her alight. Whether it be a trolley-car or a train, his hand should support her elbow when she enters or leaves. Otherwise the ordinary dictates of courtesy applying to any roomful of well-bred strangers are followed in public conveyances. Even in cities where a "subway rush" at certain hours, and consequent "canning" rather than filling the coaches is a feature of existence, passive if not active courtesy is always possible.

**Street Courtesies.**—1. The place next the curb, for the man walking with a lady on the street, is the traditional rule still generally observed. In cities nowadays, however, it is usually not insisted upon. The inner was originally the "protected" side, and modern urban conditions have done away, more or less, with the need for special protection.

2. The rule of precedence when a man and woman are together in public is simple. The man precedes the woman

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wherever inconvenience, difficulty or danger may be supposed to exist: in passing through a dark and narrow alley in town; or along a thorny or marshy path or a broken stretch of road in the country; in forcing a way through a crowd. A man allows a woman to precede him when entering a doorway (he should "swing" a revolving door for her), an elevator or a conveyance. He precedes her to aid her when they leave any vehicle.

3. It is not impossible—though in theory it seldom happens—that a lady may appear on the street with a parcel, package, suitcase or bag. In that case a gentleman offers to relieve her of her burden.

4. A man bares his hand to shake hands with a lady in the street—the gloved hand is tabooed—and remembers not to be over-hearty, since her fingers are delicate and she wears rings.

5. Never should a man *take* or *hold* a lady's arm unless in an emergency—a crowded crossing, an ascent, a slippery spot, hurried removal from some danger, or when she is holding an umbrella in the rain. He may then either hold her arm or she may take his.

6. A gentleman will never obtrude on a woman acquaintance or friend in the street; as, for instance, when she is walking with another woman or man whom he does not know.

7. Never stop a lady point-blank in the street to talk. A side-approach, tipping the hat, speaking and continuing to walk with her is the tactful and more graceful way to maneuver the opening of a street conversation.

8. Bow to or thank the person who holds open a door or performs some other courtesy for you. The man



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would of course tip his hat as well to the lady who so favored him.

9. Ladies do not chew gum, and gentlemen in the company of ladies do not smoke.

10. One need not let his manner toward a young woman in the street advertise the fact that she is his *fiancée*. The presumption is that the engagement has been announced to all entitled to know of it, and blazoning the fact by a proprietary manner or an ostentatious show of affection is very vulgar.

11. A man's arm is mustered into the service of courtesy in the street only when it is really necessary; and that, as a rule, is when "the going is bad." A man would naturally offer his arm to help a young girl convalescent ascend a flight of steps; but might not do so otherwise. Older people of either sex, if feeble, should always be offered a masculine arm, though care must be taken not to offend; the offer should be made in a tactful manner. Daytime procedure may vary, but at night a gentleman invariably offers his arm to the lady in his company.

12. The slang phrase advising those who speak too loudly in public "to hire a hall" is the outcome of the instinctive popular feeling that the street is a *public* place, and that no public place is the proper place to advertise one's individual personality. A quiet voice, unaffected mannerisms and the omission of proper names are indispensable to proper street conversation.

13. If a woman, through ignorance, is guilty of some little breach of street-etiquette, a man's rudeness in correcting her is a thousand times worse than her offense.

14. A simple "Thank you," leavened with a smile, is a



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sufficient acknowledgment on the part of a woman for any little thoroughfare courtesy.

15. Always offer to escort a woman who seems at a loss, or a blind man, across the street. Tipping the hat and offering the arm with a "Permit me" or "May I, Madame" will suffice to show your intention.

16. No woman speaking with two men in the street (or elsewhere, for that matter) should ask one to visit her and omit asking the other. To do so is unpardonably rude.

**Street Clothes.**—It is the business of a book on etiquette to point out the type of clothes to be worn on different occasions. Any more detailed consideration, however, precluded by the changing fashions, is adequately covered by such excellent magazines as: "Vogue," "The Ladies' Home Journal," "The Woman's Home Companion," and other feminine and fashion publications. The underlying principle of all street clothes for man or woman is simplicity. Good breeding forbids calling attention to oneself on the street. Hence the suit that is conspicuous stamps its wearer quite as ill-bred as though some other vulgarism were committed. If a man's street dress is informal, a dark derby is preferable to a light one; and the street suit (which in a man's case is usually his business suit) should be moderate in cut and color. Sport clothes of any kind are out of place on city streets at hours which prove they could not have been donned for actual use. Formal afternoon dress is ridiculous in the country. Women should follow no prevailing mode too closely—no matter if it is the fashion in wrap, style of gown, adjustment of skirt or arrangement of the hair—if it attracts undue attention. A woman's individuality of

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type and figure should always be taken into consideration, while remembering to avoid the elaborate in any way.

**Who Pays, When and Where.**—The moving picture caption has accustomed us to the phrase: "The woman pays and pays and pays," but this is by no means the invariable social rule. If you are seeing off a friend at the Pennsylvania Terminal, and excuse yourself for a moment to return with an armful of magazines for her to read on the train, the question as to who pays, naturally, does not arise. But—and this is the gist of the whole matter of the woman's paying—it is *her* decision which must be respected, in the last analysis, especially in these days of feminine independence. Ever since Ibsen wrote "The Doll's House" woman's greater independence has had an increasing number of social reflexes. The old theory that woman financially is always a clinging vine has been abandoned. As in so many other cases, the degree of friendship between a man or woman plays a part. Two young people who are engaged, for the sake of some practical end in view, may have decided that each should pay his own way when together. This involves no breach of etiquette. Bus and taxi fares are paid and subway and elevated tickets bought by the man as a rule—unless the lady objects and prefers to pay for herself. If she does object, it is impolite of the man to insist. Remember that while it is a privilege—or a duty, if you choose—to pay a woman's fare on any local conveyance, it is her prerogative to pay for herself if she so desires. In a restaurant, even though she be the hostess (and hence the person who pays) at a supper or theatre party, a check should never be presented to a lady.

It stands to reason that a woman *never* pays a man's

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fare or his restaurant check when she is not formally his hostess. If by some mischance, a man's billfold has been mislaid or stolen and he discovers the loss, the lady (if he cannot avoid explaining his embarrassment) should unobtrusively slip the money to him, allowing *him* to pay. The woman hostess of a party, however, who has engaged conveyances of any kind to carry her guests from one place to another (the transportation thus being an incident of her invitation) *always* pays. Her husband or a male friend should attend to the details (purchase of tickets, etc.) but *she* should pay. This applies to a meal in a restaurant as well, under similar circumstances. But to avoid embarrassment (especially where there are male guests) the dinner, luncheon or tea, including tips, should be paid in advance.

At a business luncheon, in which a man and a woman meet on a "man to man" footing, as a convenience in discussing affairs, each usually pays his own check, unless the lady in question has accepted the appointment as an invitation. In any other case, when it is simply a question of luncheon or tea, or when a restaurant or cabaret meal is part of a specific invitation to the theatre matinée or musicale, football game or any other, the man pays as a matter of course.

**Smoking.**—When and when not to smoke is sometimes a question. The occasions when a gentleman may not smoke on the street have already been mentioned. The general rule is that men should not smoke in offices where women are employed (save editorial offices, as a rule). In railroad and other terminals smoking-rooms are always provided for men and—a sadly significant commentary—or a sign of social advancement, according to the

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reader's views—legislative enactment, in St. Louis, recently provided for the installation of separate smoking-rooms for *women*. Smoking in closed public conveyances is always prohibited; and, though the rule is often broken, no man should smoke or carry lighted a cigar or cigarette in an elevator when a woman is among the passengers. The lady's cigarette is really a foreign introduction, though girls and women may be seen smoking them everywhere to-day in smart metropolitan restaurants. Smoking by women, especially the after-dinner cigarette, in a gold or amber holder, had always been customary in the aristocratic circles of Petrograd during the existence of the empire, long before the War. Its correctness seems to be largely a matter of personal opinion in the United States. Young girls with literary or artistic affiliations, and many without, regard the cigarette in the restaurant as a badge of mental independence and the ability to rise superior to older, traditional canons of good taste. But in general, to the average American man or woman, there is something offensive about a cigarette in the mouth of a young girl, whether at an afternoon tea in her own home or in a restaurant. Girls and women belonging to the smartest social circles smoke anywhere and everywhere: at their own or their friends' bridge-tables, on the roof-garden, at the beach, in the country club; but no young girl need fear she is committing a social blunder by *not* smoking. It should be remembered that, after all, a point of this kind must be decided by the collective opinion of most well-bred people, who, in essence, though they may condone it, are opposed to the practice. The fact that individuals whose social position cannot be questioned indulge in it, is not sufficient to make it a social law deserving of

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observation. In addition, there is to be remembered the harmfulness of nicotine. Hence, while cigarettes may be offered a lady in a home, or may be seen in a lady's mouth in a restaurant, one need not accept or imitate the observance for the sake of being "fashionable."

**Entering a Restaurant Dining-Room.**—People dine and entertain in restaurants so largely that the public dining-room cannot be dismissed without special consideration. When a man and a woman enter a restaurant or hotel dining-room, the woman should follow immediately after the head waiter, who leads the way to the table; any formal arm-in-arm progress is, of course, out of the question. Before the waiter sets out to show the places the man may express a preference, usually arrived at by consultation with the woman. The waiter draws out the chairs (the woman's chair first), and when the diners are seated presents the menu. The man always sits at the woman's right hand in a restaurant or café. At a *vis-à-vis* table for two he allows her, if possible, to take the seat which gives her the best view of the room. If a man is playing host to a party of four ladies, occupying a table at an inside wall-seat, now so popular, he must never occupy one of the "inside" seats, but an outer chair seat, so that he may give his orders to the waiter without speaking across the women of his party.

**How to Order.**—It is a man's place to *order*. Courtesy and personal taste dictate, of course, that, though he suggest dishes, he consult the lady for whom he is ordering in every instance, to be sure that she has exactly what she wants. If she should leave the entire matter of ordering to him he should use tact and intelligence in selecting dishes which he has reason to believe she will like. The

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waiter serves the dishes, but a man may, if he choose, say to the waiter "I will serve this," and proceed to do so.

**The Restaurant, Smoking and the Eighteenth Amendment.**—A man who has obtained an affirmative response from his woman companion to the customary "Do you mind if I smoke?" is breaking no social law by lighting his cigarette or cigar, though the pipe and the "hand-rolled" cigarette are barred. It may not even be out of place, if the diners know each other well and their table is so placed that the action is not conspicuous, for the woman to strike a match and hold it for her companion. This does, however, represent a departure from established custom. In a first-class hotel or other restaurant, the waiter always strikes a light and holds a match for the diner at the proper moment. If, as is the case in many fashionable restaurants, the woman smokes (See p. 114), the waiter serves her first with a light, unless her luncheon or dinner companion takes the initiative and does so.

The older traditional view still holds that women should not drink intoxicants in a public place. The surreptitious cocktail, served in a tea or coffee-pot or otherwise disguised, is still obtainable in fashionable restaurants, and women drink as well as smoke in public and in private in "smart" society. As with smoking, the general feeling of the community, of "society at large," is against this practice. The question is not necessarily one of etiquette. Various moral factors are involved. Though well-bred people and people socially prominent may both smoke and drink in a restaurant, it would be ridiculous to follow their example as a mere matter of imitation and in order to appear "fashionable."



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**The Restaurant Dinner or Luncheon Party.**—The restaurant, hotel or café dinner party simply transfers a more or less (usually less) formal dinner to a more public environment, even though it be given in a private dining-room of the institution. If formal details are observed, the host or hostess receives the invited guests in an ante-room, where employees are at hand to take their wraps and coats; there are special *ménu*-cards; and, save that the service is provided by the management, its detail is that of a formal dinner at home.

In case the party is given in a public instead of a private dining-room, host or hostess lead the way to the table reserved, but there is no ceremony observed by the guests in approaching the table. Every expense connected with dinners of this kind is borne by the giver.

**Some Details of Restaurant Etiquette.**—If a gentleman is seated at a restaurant table and a lady bows to him from another table or in passing he half rises and bows before reseating himself. Any discussion before a lady regarding the items of expense on a restaurant bill of fare is extremely vulgar. If a lady has been taken to a hotel or other restaurant of so exclusive and fashionable a character that *no prices* appear on the bill of fare, it is a duty to pay whatever has been charged without a murmur, whether it be five or ten dollars a plate. If your companion smokes and you know she smokes, and the custom is followed *by the best circles in your own town*, you may with entire propriety ask her whether you may order her brand of perfumed cigarettes, just as you would order cigarettes or cigars for a male friend. As a rule, however, the woman who smokes carries her cigarettes with her.



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The informality of restaurant, café or roof-garden dining and the deafening character of "jazz" music close at hand, justify the practice of placing the elbows on the table. It is generally done, and, while it should be avoided at formal dinners (and in informal home circles as well), custom warrants the elbows on the restaurant table-cloth.

**Clothes in the Restaurant.**—In the representative individual restaurant or the dining-room of the fine hotel, a woman would most naturally appear in informal dinner dress. She may be staying or living in the hotel, for instance, and thus it would be her home for the time being; yet since it is a public (or at least a semi-public) place, she would not appear in formal evening dress, necessarily more conspicuous. While an opera or theatre first night (though opera and theatre are public places) may justify an elaborate ball-gown, aigrettes and jewels, a restaurant supper does not necessarily do so. In general the clothes worn in a restaurant conform to the time of the day. In the more exclusive restaurants evening dress is often required by gentlemen after six.

**Tipping.**—What has been said about tipping in the hotel restaurant and dining-room (See: p. 356), applies to restaurants in general. When a lady leaves her wraps in a special ladies' room into which a man does not penetrate, she will naturally fee the maid in attendance. In any other case, the man takes his companion's check as well as his own, and tips the maid or the boy.

## CHAPTER II

# THE PROPRIETIES OF SPEECH AND CONVERSATION

Without some knowledge of the proprieties of speech and the conventions which govern its use, socially acceptable conversation is out of the question. Roget, in the preface to his "Thesaurus of English Words and Phrases" (a standard work which should be found in the library of every home pretending to culture), lays the greatest stress on the importance of knowing when and how to use the right word. He declares that: "A misnomer has turned the tide of popular opinion; a verbal sophism has decided a party question; an artful watchword, thrown among combustible materials has kindled the flame of deadly warfare and changed the destinies of an empire."

Fortunately, no cataclysmic consequences affecting the world at large follow on the misuse of words, in good society. Yet the individual unable to express himself in the currently accepted phraseology which is the conversational language of all well-bred society, at once betrays the fact that he is an outsider. By his language, quite as definitely as by his manners and dress, his cultural and social status at once may be gauged.

**The Principles Regulating Proper Speech.**—The forms of literary and conversational speech differ widely. The ordinary conversation of well-bred people is a fluid, flexible and constantly changing medium of thought ex-

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pression and thought exchange, which tends to make the printed word seem stiff and ceremonious by comparison. Except where set forms and conventions of phrase are adhered to as a convenience, conversation is regulated by the principles of simplicity, and an informality which is in good taste. Proper speech avoids the crasser directness of slangy vulgarity on the one hand, and the pretence of verbal affectation on the other.

**The Language of Good Society.**—In the United States, the language of good society—"good society," in the broader concept which means not only "smart society" in a limited sense, but includes all well-bred people—is very flexible, and subject to many local variants of word, phrase and accent. The Southerner uses idioms and voice inflections totally different from those used by the Northerner; the pronunciation of New York, Boston and Richmond have their marked peculiarities. And everywhere the language of good society represents the influence of environment in the home, the social circle, in boarding-school and college. A girl may move in very smart society, yet out-door sports and interests may have influenced her to such an extent that her language has a decidedly "horsey" flavor, that her ordinary conversation is flavored with expressions naturally suggested by her favorite sport. A society "auto fan" may easily accustom himself to adopt the technical phraseology of the motor to his general conversation. One even meets people whose grammatical errors are overlooked socially because of their personality. In general, however, no matter with what variations and modifications, the language of good society is marked by the following qualities: lack of vulgarity and avoidance of super-elegance in diction.

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**Lack of Vulgarity.**—Vulgarity in speech shows itself in different ways. The purist in English—who is often a prig—may take the extreme stand that *all* slang is vulgar. Slang, or the colloquial expression, when used with discretion, however, is the medium of informality which leavens the entire loaf of conversational bread. The use of a number of clever slang terms, which hit off an idea in a word, is common in the best of society. Spoken language cannot be expected always to ride a “high horse.” But, just as informality in dress or manner should never be carried beyond certain natural limits set by good-breeding, so the use of slang or the colloquialism has its proper bounds. A “winged word,” in the slang sense of the poet’s phrase, should never be profane, suggestive of a double meaning, crude or coarse. As soon as it passes these bounds, slang becomes vulgar.

**Super-Elegance in Diction.**—Super-elegance in diction is the opposite pole of vulgarity in speech. If slang, improperly used, is vulgar, super-elegance, affectation, the employ of long words, pretentious phrases and imaginary elegancies of expression, may also be extremely offensive. Outspokenness characterizes even the low slang phrase. But super-elegance in speech is based on pretence. It is essentially false and artificial. A slangy person may have fine qualities of character. The fancier of the would-be-elegant phrase shows by its use that he is insincere and affected.

The absence of the two conversational extremes of crude slang and super-elegance is the first essential in well-bred speech. The following lists will give an idea of words and phrases which are and are not used in the conversation of well-bred people:

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## I

### A LIST OF WORDS AND PHRASES NOT USED IN WELL-BRED CONVERSATION

<i>Incorrect</i>	<i>for</i>	<i>Correct</i>
Accept of	Accept	
Adore	Like	
Ain't	Isn't	
All of them	Them all	
Among one another	Among themselves	
At you (I am angry at you)	With you (I am angry with you)	
Back out	Withdraw	
Beastly	Nasty or disgusting	
Bred and born	Born and bred	
Broke or busted (to be broke)	Penniless or bankrupt	
Catch on	To understand	
Charmed	Pleased	
Chin-music	Talk	
Complete your dinner	Finish your dinner	
Crow over	Exult over	
Cunning	Dainty	
Demean	Debase, degrade	
Different to	Different from	
Dippy	Mentally unsound	
Direct letters	Address letters	
Elegant house	Handsome house	
Equally as well	Equally well	
Every confidence	Implicit confidence	
Favor	Resemble	
Flop	Turn over	
Fork over	Hand over	
Folks	Family	
Gent	Gentleman	
Genteel	Well-bred	
Go back on	Abandon	
Go (I cannot go)	I cannot endure	

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<i>Incorrect</i>	for	<i>Correct</i>
Guess (to)		To think
Groom		Bridegroom
Hang on		Remain
Hung		Hanged
Is that <i>so</i> ?		I do not believe you
Invite		Invitation
Josh		Banter or chaff
Kick		Protest
Kid		Child
Kind of		Somewhat
Left (get)		Outdone or left behind
Level (on the)		It is the truth
Limit (the)		An extreme of conditions
Lit on		Came across
Lovely (a lovely dinner)		A delicious dinner
Mad		Angry
Mighty		Very
Most done		Almost done
Murderous		Deadly
Mutual (meaning between two)		Common (meaning between more than two)
Nasty		Disagreeable
Nicely		Very well
Nothing like		Nor nearly
Off of		From
Over with		Over
Pants		Trousers
Peach		Charming young woman
Perform on the piano		Play on the piano
Plank down		Pay down
Post		Inform
Pull		Influence
Quarter of (time)		Quarter to
Quite so		Yes
Quite the lady		Very ladylike
Recipe (the thing taken, the ingredients combined)		Receipt

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<i>Incorrect</i>	for	<i>Correct</i>
Receipt (the thing pre-scribed)		Recipe
Reckon (to)		To think
Remains		Corpse, body
Right away		At once
Sheeny		Jew
Skin		To get the better of by trickery
Standpoint		Point of view
Stylish dresser		Stylishly dressed or well-dressed woman
Such another		Another such
Than me		Than I
The three first		The first three
Through		At an end; finished
Tony		Stylish
Turn down		Reject
Ugly		Irritable
Up against it		Face to face (with a discouraging situation)
Very unique		Unique
Vest		Waistcoat
Want of		Want with
Were her		Were she
Who do you refer to?		To whom do you refer?
Your's truly		Yours truly

## II

### SLANG AND COLLOQUIALISMS WHICH WILL NOT PASS MUSTER

Aggravating papa	A refractory lover
Ball up	Confuse, mix
Big bug	A person of prominence
Bird	When a man is so called admiringly
Blowhard	Braggart
Bull	Bluff; nonsense; banter



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<i>Incorrect</i>	for	<i>Correct</i>
Bum		A loafer; badly done
Beaut		A vulgar contraction for "a beautiful woman"
Cake-eater		Effeminate young man
Can it		To refrain from, to cease (applied to conversation)
Catch on		To understand
Chew the rag		Wrangle; talk
Cluck		A silly, foolish person
Con man (bunco-steerer)		A swindler, decoy
Cough up		Pay up
Cuckoo		Intoxicated
Dinge		A negro
Dish the dirt		To gossip or talk scandal
Don't get funny		Do not take liberties
Dopey		Dull; thick-witted
Finale hopper		A dancing man who always stays to the last dance
Flies on (no flies on him)		A vulgarism expressing ad- miration
Flop		A U.S. navy locution for a bed, a place to sleep
Forget it!		Do not talk about it
Frail		A girl
Freeze out		Treat coldly, exclude
Fresh		Impudent; full of presump- tion
Full		Intoxicated
Funeral (not my funeral)		Affair; not my affair
Gang		A social circle
Gazebo		The chief or leading person
Geezer		A disrespectful phrase ap- plied to elderly persons
Gall		Impudence
Get a gait on		Hasten or hurry
Git		Get out
Glad rags		Best clothes

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<i>Incorrect</i>	for	<i>Correct</i>
Go the whole hog		To the uttermost limit
Gone; goofy		Utterly foolish
Gone on		In love with
Grass widow		A woman living separated from her husband
Gum the works		Spoil anything through a blunder
Heavy-sugar papa		An elderly lover
Hen party		A social gathering made up only of women
Holy Mackerel!		An expletive expressing surprise
Hunk (to get hunk)		To get even
Hunky-dory		Safe: all right
Jag (jagged)		Drunk
Jane		A girl
Jazz baby		A frivolous young woman
Jazz hound		A young society idler
Jaw (jawing)		Talk
Jollier (to jolly)		(See: Kidder)
Kibosh (to put the kibosh on)		To stop anything
Kidder (to kid, kidding)		One who humbugs or flat- ters a person in an agree- able manner with some end in view
Left (to get)		To be beaten or left behind
Let her rip		Go ahead
Lick		To beat
Lip		Impudence
Lit-up		Intoxicated
Lounge lizard		(See: Cake eater)
Main guy		(See: Gazebo)
Mug		The human face
Neat but nobby		(See: Nobby)
Nifty; nobby		Stylish, showy
Nix on that		No

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<i>Incorrect</i>	for	<i>Correct</i>
Not on your life		By no means
Nutty (a nut)		(See: Goofy)
Onto (I'm onto you)		You do not deceive me
Ornery		Ordinary
Pain (You give me a pain)		Implying that a remark or action gives offence or causes annoyance.
Paste (to paste in the eye)		To hit
Peel (to)		To disrobe
Perfectly killing		Very stylishly
Pie-eyed		Intoxicated
Piker		A cheap, small-minded person
Pile-in		Get to work
Pipe-off		Take in at a single glance
Plunk		A silver dollar
Poor fish		A person who cannot be taken seriously or is to be pitied
Prune		A tiresome or uninteresting person
Push (the whole push)		All those forming a party
Rag		To tease
Ritzy		Conceited, "stuck up"; very "chic"; the adjective is derived from the Ritz-Carlton Hotel in New York
Rubber-neck (rubberer)		An inquisitive person
Sappy		Silly, soft, sentimental
Sass		Impudence; impertinence
Search me		I don't know
Shakes (no great shakes)		Not much good
Shoot (or sling) the bull		(See: Dish the dirt)
Shut up		Keep quiet
Skunk		An altogether objectionable character

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<i>Incorrect</i>	for	<i>Correct</i>
Scrap		A quarrel or fight
Screw loose		Mentally not quite responsible
Slob		A vulgar, careless, untidy fellow; also an incompetent
Soppy		Full of feeling
Soused		Intoxicated
Spifflicated		
Stew bum		Habitual drunkard and loafer
Stiff		Vulgar, when applied as a term of contempt to the living; unpardonable when used for a corpse
Sucker		A sponger or parasite
Tickle the tusks (or the ivories)		Play the piano
Tie the bull		Stop bluffing or talking nonsense
Togged out		Well-dressed
Toney		Stylish
Touch (to)		To borrow
Widow woman		Widow
Wild woman		An objectionable euphemism for a girl or woman who is no better than she should be
Windy (a)		An impossible claim, assertion or story; (running a windy); to make such an assertion.
Yappy		Foolish

The natural refinement of the reader would in many cases lead him (or her) to refrain from using many of the terms we have listed above. But the unfortunate

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tendency of the day to break down the barriers of correct speech and the fact that "smart" people sometimes affect the more vulgar slang phrase, makes a list of this kind desirable, though it may appear somewhat obvious to some.

### III

#### WELL-BRED SIMPLICITY VERSUS VULGAR "ELEGANCE" OF PHRASE

<i>Incorrect</i>	for	<i>Correct</i>
Alleviated poverty		Relieved poverty
Awfully nice		Very nice
Banquet		Dinner
Canine		Dog
Commodious		Ample
Complected		Complexioned
Converse		To talk
Delightful food		Delicious food
Desire to acquire		Wish to buy
Dispensing		Showing
Disremember		Forget
Effluvium (What an unpleasant effluvium)		What an unpleasant odor
Elegant time		Pleasant time
Equally as well		Equally well
Eventuate (to)		To happen
Excuse <i>me!</i>		I beg your pardon
Exodus		Exit or departure
Felicitate		Congratulate
He orates magnificently		He speaks well
Her rendition of the song was excellent		Her rendering of the song was excellent
I adore orchids		I like orchids
I apprehend as much		I understand
I presume		I take for granted; I suppose

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<i>Incorrect</i>	for	<i>Correct</i>
I feel so lassitudinous		I feel very languid
I trust I am not trespassing		I hope I am not in the way
I gave her a murderous look		I gave her a deadly glance
I usually partake of my breakfast alone		I usually eat my breakfast alone
I use a preventative for headache		I use a preventive for headache
I will take steps to ascertain		I will try to find out
I saw he had fallen a victim to the tender passion		I saw he had fallen in love
I beg that you accord me permission		Please let me
I can vouch for its veracity		I can vouch for its truth
I performed my ablutions		I washed
I ventilated my ideas		I explained my ideas
In the home		At home
I was visiting with her		I was talking with her
It had already transpired when I arrived		It had already happened when I arrived
Liquid refreshment		Something to drink
Request		To ask
Residence		House
Retire		Go to bed
Semi-occasionally		Once in a while
She powders her lineaments		She powders her face
You are too previous		You presume
They realized a good profit		They secured a good profit
They tendered him a banquet		They gave him a dinner
Tickled to death		Greatly pleased
To arise		To get up

### The Foreign Word and Phrase in Conversation.—

In all English letter-writing, the use of foreign words or phrases is in very questionable taste. It invariably seems

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pretentious, unless used by a foreigner or naturalized American who is quite honestly at a loss for a word to express his meaning and resorts to his mother-tongue in despair.

This rule also applies in conversation. When speaking English the interlarding of foreign phrases should be avoided. Owing to a number of influences, however, the foreign phrase, especially the French phrase, occurs frequently in the conversation of well-bred people. Nor is this strange. French is still the technical language of dress, fashions and the menu (See: p. 338); its phrases recur in the smart magazines and slip quite naturally into the speech of the American society woman who has spent the summer at Deauville or on the Riviera. It cannot well be ignored. And though one may not use the commonly current phrases which are apt to creep into polite conversation or modish literature, it is well to know their meanings. For this reason the following list is supplied. Unless otherwise indicated, the words and phrases given are French:

### FOREIGN WORDS AND PHRASES APT TO OCCUR IN CONVERSATION

- '*À bon marché*—At a bargain; cheap
- '*À bras ouverts*—With open arms
- '*À cheval*—On horseback
- '*À compte*—On account; in part payment
- '*À corps perdue*—At breakneck speed; headlong
- '*À coups de bâton*—With blows of stick or cudgel
- '*À coup sur*—Without fail
- '*À couvert*—Under cover; sheltered
- '*À demi*—To the extent of one-half



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- À dessein*—On purpose  
*À deux*—Alone with one other person  
*À deux mains*—With both hands  
*À discrétion*—At discretion  
*Adorer le veau d'or*—To worship the Golden Calf  
*À droite*—To the right or right hand  
*Affreux*—Frightful  
*À gauche*—To the left or left hand  
*À genoux*—On the knees  
*À grand frais*—At great expense  
*À haute voix*—Aloud  
*Aimable*—Amiable, lovely  
*À la mode*—In the fashion  
*Al fresco*—Out of doors (It.)  
*À l'improviste*—Suddenly; unawares  
*Allons*—Let us go  
*Amende honorable*—A public recantation or apology  
*Amour propre*—Self-respect; self-esteem  
*À merveille*—To the point of miracle; wonderfully  
*À mon avis*—In my opinion  
*Ancien régime*—Ancient order of things  
*À l'outrance*—To the bitter end; to the last extremity  
*À parte post*—From the part after (i.e., the part of duration following a given time) (L. middle ages)  
*À piacere*—At pleasure (It.)  
*À pied*—On foot  
*Après moi (or nous) le deluge*—"After me (or us) the deluge." Mme. de Pompadour: usually attributed to Louis XV.  
*À prima vista*—At first sight (It.)  
*À propos de rien*—Apropos of nothing  
*À rebours*—Backward

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- À rez-de-chaussée*—Even with the street; on the ground floor
- Argent comptant*—Ready money
- A rivederci*—Until we meet again; adieu (It.)
- À tâtons*—Gropingly
- À tort et à travers*—With all one's might
- À tout prix*—At any price; whatever the cost
- Au contraire*—On the contrary
- Au fond*—At bottom; fundamentally
- Auf Wiedersehen*—Till we meet again; adieu. (Ger.)
- Au fait*—Expert; skilled
- Au grand sérieux*—In all seriousness
- Au naturel*—In the natural state
- Au pis aller*—At the worst
- Au plaisir de vous revoir*—Till I have the pleasure of seeing you again
- Au reste*—As for the rest; besides
- Autre temps, autre mœurs*—Change of times, change of manners
- Avec plaisir*—With pleasure
- À votre santé*—To your health
- A vuestra salud*—To your health (Span.)
- Bal poudré*—A fancy dress ball; literally a "powdered" ball, where hair and wigs are powdered in eighteenth century style
- Beau idéal*—The highest type of excellence or beauty
- Beau monde*—The world of fashion and those who move in it
- Beauté du diable*—The mere transient beauty of youth and health
- Beaux yeux*—Pretty eyes (i.e., handsome woman)
- Ben trovato*—Well invented (It.)

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- Bête*—Brute; stupid person  
*Bête noir*—Black beast; object of abhorrence; a thorn in the flesh  
*Bêtise*—Stupidity  
*Billet d'amour*—Love letter  
*Billet-doux*—Love letter  
*Blasé*—Bored  
*Bon ami*—A good friend  
*Bon diable*—A good-natured fellow  
*Bon gré, mal gré*—With good grace or with ill grace  
*Bon jour*—Good morning; good-day  
*Bon soir*—Good evening  
*Bon ton*—The fashion; fashionable  
*Bon voyage*—Prosperous voyage to you  
*Bonnement*—Simply; frankly  
*Boutonnière*—A button-hole flower or bouquet  
*Café*—A restaurant  
*Café chantant*—A concert-hall or garden where refreshments are served  
*Camouflage*—A disguise; a deception  
*Campo santo*—Holy field; name given to all cemeteries in Italy, from the example of the famous one in Pisa (It.)  
*Canaille*—The rabble  
*Cara sposa*—Dear wife (It.)  
*Carême*—Lent; the Lenten season  
*Cause célèbre*—Celebrated case (law case)  
*Çela (ça) va sans dire*—That is a matter of course  
*Çe n'est que le premier pas qui coute*—It is only the first step that costs  
*C'est à dire*—That is to say  
*C'est le commencement de la fin*—It is the beginning of the end

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- Chacun à son gout*—Every man to his taste  
*Chateau en Espagne*—A castle in Spain  
*Champs Elysées*—Elysian Fields (name of a park in Paris)  
*Chape*—A hood or cape  
*Chapeau bas*—Hats off  
*Chapelle ardente*—Literally, blazing chapel; a catafalque surrounded by lighted candles or the apartment containing it  
*Chargé d'affaires*—An inferior diplomatic representative  
*Chef de cuisine* (or simply *chef*)—Male head cook  
*Chef d'oeuvre*—A masterpiece  
*Cherchez la femme*—Look for the woman  
*Chère amie*—Dear friend; mistress  
*Che sará sará*—What will be will be (It.)  
*Cheval de bataille*—Main reliance (war horse)  
*Chevalier d'industrie*—Knight of industry (in the sense of being a swindler, or sharper)  
*Chic*—Smart, stylish  
*Chronique scandaleuse*—Chronicle of scandals  
*Çi-devant*—Former; formerly  
*Çi git*—Here lies  
*Claque*—Persons paid to applaud; as at the theatres, the Metropolitan Opera House, etc.  
*Classes aisées*—Well-to-do classes  
*Coiffeur*—Hair-dresser  
*Comme il faut*—As it should be  
*Conseil de famille*—Family consultation  
*Cordon sanitaire*—Sanitary cordon; line of troops posted to prevent spread of contagion  
*Coûte que coûte*—Cost what it may  
*Creve-cœur*—Deep sorrow; heart-break

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- Crème de la crème*—The best (the cream) of society  
*Cul-de-sac*—A blind alley  
*Dansante (Thé)*—A tea with dancing  
*De bonne grace*—With good grace; cheerfully  
*Début*—A first appearance  
*Dégage*—Easy; unrestrained  
*Dégoutant*—Disgusting  
*De haut en bas*—From top to bottom  
*De haut goût*—Of high flavor; highly spiced  
*Déjeuner à la fourchette*—Breakfast with the fork (meat breakfast)  
*De luxe*—In luxurious style or fashion; with the utmost luxury  
*De mal en pis*—From bad to worse  
*De trop*—Not wanted  
*Demi-jour*—Half light; partial illumination  
*Demi-monde*—The half-world; disreputable feminine society  
*De retour*—Back again; returned  
*De rigueur*—Imperative; not to be dispensed with  
*Dernier ressort*—Last resource  
*Désagrément*—Something disagreeable  
*Désorienté*—Confused  
*Deus ex machina*—A god (let down) from the machine; said in allusion to antique theatrical machinery; the sense is, a mechanical device introduced into a writer's plot (L.)  
*Di salto*—At a leap; at a single bound (It.)  
*Distingué*—Distinguished  
*Distrain*—Absent minded  
*Divertissement*—Amusement; sport

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- Dolce far niente*—Delightful doing nothing; sweet indolence (It.)
- Double entendre*—Double meaning; equivoke (the really correct Fr. form is *double entente*)
- Doux yeux*—Sweet eyes; soft glances
- Drap d'or*—Cloth of gold
- Dramatis personæ*—Characters in a play or drama
- Drôle*—Buffoon; clown; also, quaint, amusing
- Du dernier cri*—In the latest style
- Élite*—A socially select body
- Embarras de richesses*—Embarrassment of riches
- En ami*—As a friend
- En arrière*—In the rear; behind
- En attendant*—In the meantime
- En badinant*—By way of raillery; in jest
- En bagatelle*—In trifling manner; contemptuously
- En déshabille*—In undress
- En route*—On the way
- Enfant*—An infant; a child; *mon enfant*—my boy, my little one
- En grand*—Full size
- En grande tenue*—In full dress
- En grand seigneur*—In lordly style
- En mauvaise odeur*—In bad odor; in ill repute
- En pension*—In a boarding house
- En petite tenue*—In undress
- En plein jour*—In open day; before the whole world
- En retraite*—In retreat; retreating
- En route*—On the way
- Entêté*—Obstinate
- Entre nous*—Between us; by ourselves
- En vérité*—In truth; verily

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- Escadrille*—Squadron of military aeroplanes  
*Esprit de corps*—Comradeship and sympathy between the members of any body  
*Ex officio*—Officially; by virtue of office (Lat.)  
*Façon de parler*—Manner of speaking  
*Factum est*—It is done (Lat.)  
*Fade*—Flat; insipid  
*Faire bonne mine*—To put a good face (on a bad matter)  
*Faire l'homme d'importance*—To play the man of consequence  
*Faste*—Show; display; gaudy dress  
*Faux pas*—A misstep, i.e., a social error or blunder  
*Femme de charge*—Housekeeper  
*Ferme ornée*—Ornamental farm; a gentleman's farm  
*Fête champêtre*—A country festival  
*Fille de chambre*—Chambermaid  
*Fille de joie*—A courtesan  
*Fille d'honneur*—Maid of honor  
*Fine fleur*—The flower of (society)  
*Five o'clocker*—To drink five o'clock tea  
*Flaneur*—Lounger  
*Froideur*—Coldness  
*Front à front*—Face to face  
*Gage d'amour*—Pledge of love  
*Gaieté de coeur*—Gaiety of heart; high animal spirits  
*Gardez bien*—Take good care  
*Gauche*—Awkward  
*Geflügelte Worte*—Winged words (Ger.)  
*Gens de même famille*—Birds of a feather  
*Gentilhomme*—Gentleman  
*Glückliche Reise*—Prosperous voyage (Ger.)  
*Goutte à goutte*—Drop by drop





Invitations to formal affairs  
are worded in the third person



The correct way to use a  
napkin

Always drink bouillon from  
the cup



When eating,  
bend body  
slightly for-  
ward

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- Gouvernante*—A governess  
*Grace à Dieu*—Thanks to God  
*Grande dame*—Great society lady  
*Grande parure*—Full dress  
*Grand seigneur*—Great lord; the gentleman born  
*Grande toilette*—Full dress  
*Grossièreté*—Coarseness; vulgarity in conversation  
*Guerre à mort*—War to the death  
*Haut goût*—High flavor; fine taste  
*Haute nouveauté*—A great novelty.  
*Heureusement*—Happily; fortunately  
*Homme d'affaires*—Business man.  
*Homme de lettres*—Man of letters; literary man  
*Homme de paille*—Man of straw  
*Homme d'épée*—Military man  
*Homme de robe*—A professional man; a judge or lawyer  
*Homme d'esprit*—Man of intellect; of wit  
*Homme d'état*—Statesman  
*Homme du monde*—Man of fashion; man of the world  
*Honi soit qui mal y pense*—Evil be to him who evil thinks  
 (Motto of Great Britain)  
*Horrible dictu*—Horrible to be told (Lat.)  
*Hors de combat*—Not in condition to fight.  
*Hors de concours*—Out of the competition; not competing  
*Hors de saison*—Out of season  
*Hotel garni*—Furnished lodgings  
*Huissier*—Doorkeeper; usher  
*Ich dien*—I serve (Motto of Prince of Wales) (Ger.)  
*In petto*—Within one's own breast (It.). A cardinal *in petto* is one whose appointment has not yet been announced

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- Intra muros*—Within the walls (city walls generally understood) (Lat.)
- In usa*—In use (Lat.)
- In usum Delphini*—For the use of the Dauphin. (Louis XIV of France had editions of the ancient classics prepared for the use of the Dauphin. These were strictly expurgated; whence the phrase defined here comes to be used in the sense of “expurgated”)
- In vino veritas*—In wine truth. (Intoxication makes a man communicative) (Lat.)
- Italia irredenta*—Unredeemed Italy (name popularly given to those districts of Italy which are geographically but not politically a part of it. (It.)
- Je ne sais quoi*—I know not what; an indefinite something
- Jeu*—Play; diversion
- Jeunesse dorée*—Gilded youth (i.e., rich young men, young men about town)
- Joli*—Pretty
- L'affaire s'achemine*—The matter is progressing
- La garde meurt et ne se rend pas*—The guard dies, it does not surrender. (Words attributed to Cambronne as used by him at Waterloo in reply to a summons to surrender)
- Le grande nation*—The great nation (i.e., France, in the time of Louis XIV)
- La, la*—So, so; passably; or now, now
- Laissez-faire*—Allow matters to take their course
- Langage des halles*—Language of the market-place; slang
- Lapis philosophorum*—Philosopher's stone (Lat.)
- Lapsus linguæ*—A slip of the tongue (Lat.)
- Lares et penates*—Household gods (Lat.)
- L'argent*—Money

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*L'avenir*—The future

*Lazzaroni*—Italian (Neap.) street beggar (It.)

*Le beau monde*—The fashionable world

*Le bourgeois gentilhomme*—The middle-class man turned gentleman

*Le dessous des cartes*—The under side of the cards; the unknown element of the affair

*Légereté*—Lightness; levity

*Le jour viendra*—The day will come

*Le monde savant*—The learned world

*Le mot de l'énigme*—The key to the riddle; the solution of the puzzle

*Le roi est mort, vive le roi*—The king is dead, long live the king!

*Le roi le veut*—The king wills it

*Les absents ont toujours tort*—The absent are always in the wrong

*Lèse-majesté*—High treason

*Les enfants terribles*—Children who always do and say the wrong thing

*Les extrêmes se touchent*—Extremes meet

*Les larmes aux yeux*—Tears in the eyes

*Le style est l'homme même*—Style is the man himself.

*Le tout ensemble*—The whole taken together

*Lettre de créance*—Letter of credit

*Liaison*—An alliance—illicit connection

*L'inconnu*—The unknown

*Lingua franca*—Name given to a hybrid language or jargon made up of Italian and other tongues in use among Europeans in the Levant (It.)

*Ma chère, ma chérie*—My dear (said to a woman)

*Ma foi*—My word!

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- Magnum opus*—A great work ; an author's most important book
- Maison de campagne*—Country-seat
- Maison de ville*—City residence ; town house
- Mâitre d'hôtel*—Inn keeper
- Maitresse*—Mistress ; matron
- Maladie du pays*—Homesickness
- Mal de dents*—Toothache
- Mal de mer*—Sea-sickness
- Mal de tête*—Headache
- Mal entendu*—Ill-advised ; mistaken (when the words are written separately)
- Malentendu*—A misunderstanding ; mistake (when words are written together)
- Malgré nous*—In spite of us
- Malgré soi*—In spite of himself
- Malpropre*—Not in good order ; slovenly
- Mariage de conscience*—Marriage of conscience (i.e., marriage of persons who have previously lived unlawfully together)
- Mauvais goût*—Bad taste
- Mauvais ton*—Bad tone ; ill-breeding
- Mauvaise honte*—Shamefacedness
- Ménage*—Household
- Meum et tuum*—Mine and thine (Lat.)
- Mirabile dictu*—Wonderful to be told
- Mise-en-scène*—The preparing of a stage ensemble ; the stage decorations
- Modus vivendi*—An arrangement, a compromise arrived at
- Mon ami*—My friend
- Mon Dieu*—My God—never used in French as an oath, but when its meaning implies such it is meant and under-

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stood in French in the sense of "my goodness," "dear me," etc.

*More Hibernico*—In the Irish style (Lat.)

*Mot à mot*—Word for word

*Mot du guet*—Watchword

*Mots d'usage*—Words in common use

*Motu proprio*—Of his own accord (Lat.)

*Naissance*—Birth

*Née*—Born (when said of a married woman in connection with her maiden name)

*Negligée*—Informal dress; loose gown

*N'est-ce-pas?*—Isn't that so?

*Nicht wahr?*—Isn't that so? (Ger.)

*N'importe*—It does not signify; no matter

*Noblesse oblige*—Rank or station imposes obligations

*Nolens volens*—Whether or no (Lat.)

*Non olet*—It does not stink (i.e., money, no matter what its unsavory source or association) (Lat.)

*Nom de plume*—Pen name

*N'oubliez pas*—Do not forget

*Nous verrons*—We shall see

*Nouveau riche*—A person whose wealth has been acquired recently; a social upstart

*Nouvelles*—News

*Nuance*—A shade; tint

*On dit*—They say

*Ora pro nobis*—Pray for us (Lat.)

*O sancta simplicitas!*—O sacred simplicity. (Exclamation said to have been uttered by Huss when he saw a poor old woman in ignorant zeal add her stick to the fire in which he was suffering martyrdom.) (Lat.)



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- O tempora! O mores!*—O the times! O the manners!  
(Lat.)
- Oui-dire*—Heresay
- Outré*—Extravagant; out of the ordinary
- Panem et circenses*—Bread and the circus; food and amusement (Lat.)
- Par ci par là*—Here and there
- Pardonnez-moi*—Pardon me
- Par excellence*—Preëminently
- Parole d'honneur*—Word of honor
- Parti pris*—A side taken
- Parvenu*—A social upstart
- Passé*—Faded; worn; out of style
- Pavé*—The pavement
- Pax vobiscum*—Peace be with you (Lat.)
- Peccavi*—I have sinned (Lat.)
- Penchant*—Inclination; liking for
- Pensée*—Thought; maxim
- Per conto*—On account (It.)
- Père de famille*—Father of a family
- Per interim*—In the mean time
- Petit-maitre*—Fop; dandy
- Peu à peu*—Little by little
- Peu de chose*—A small matter
- Pièce de résistance*—The most substantial item, as the joint or roast at a meal
- Pied-à-terre*—Temporary lodging
- Pirouette*—A whirl on the toes in dancing
- Pis aller*—Last shift; end of resources
- Place aux dames*—Make way for the ladies
- Plein pouvoirs*—Full power
- Poco a poco*—Little by little (It.)

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- Poisson d'Avril*—April fool  
*Potpourri*—A medley ; hotch-potch  
*Pour faire rire*—Laughable  
*Pour passer le temps*—To pass away the time  
*Pour prendre congé* (P.P.C.)—To take leave  
*Preux chevalier*—Brave knight  
*Prima donna*—Leading lady (especially at the opera) (It.)  
*Primo uomo*—The best or most prominent actor or singer (It.)  
*Pro forma*—As a matter of form (Lat.)  
*Propriétaire*—Proprietor  
*Prosit*—To your health (a form of toast used in Germany) (Lat.)  
*Quand même*—Even though ; notwithstanding  
*Que scai-je*—What do I know about it? (Old Fr.)  
*Qui s'excuse, s'accuse*—Who excuses himself accuses himself  
*Raison d'être*—An excuse for existence  
*Raison d'état*—Reason of state  
*Rara avis*—A rare bird (Lat.)  
*Ravissement*—Rapture  
*Reçu*—Received (payment) ; a receipt  
*Répondez, s'il vous plait* (R.S.V.P.)—Reply if you please  
*Robe de chambre*—Dressing gown  
*Rôle d'équipage*—List of the crew  
*Ruse de guerre*—A stratagem of war (social warfare)  
*Sal Atticum*—Attic salt ; wisdom ; wit  
*Sanctum sanctorum*—Holy of holies ; an editor's office ; a home den  
*Sang-froid*—Presence of mind ; coolness  
*Sans cérémonie*—Without ceremony  
*Sans façon*—Informally

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- Sans pareil*—Without equal  
*Sans peine*—Without difficulty  
*Sans phrase*—Without circumlocution  
*Sans tâche*—Without stain  
*Sans peur et sans reproche*—Without fear and without reproach  
*Savoir vivre*—Good breeding  
*Sauve qui peut*—Let him save himself who can  
*Séance*—A sitting, session or meeting  
*Selon les règles*—According to the rules  
*Selon lui (elle, moi, etc.)*—According to him (her, me, etc.) ; in his judgment  
*Semper felix*—Always fortunate (Lat.)  
*Semper fidelis*—Always faithful (Lat.)  
*Servus servorum Dei*—Servant of the servants of God (Lat.)  
*Siècle*—Age ; century  
*Si je puis*—If I can  
*Si jeunesse savait ! si vieillesse pouvait !*—If youth but knew ! Could age but do !  
*Succès d'estime*—Fair measure of success ; said of a play or opera received politely but with no enthusiasm.  
*Sursum corda*—Lift up your hearts (Lat.)  
*Tant mieux*—So much the better  
*Tant pis*—So much the worse  
*Tempus fugit*—Time flies (Lat.)  
*Thé dansante*—An afternoon tea with dancing  
*Tenez*—Hold ! Wait !  
*Tertium quid*—An unknown ; a nondescript  
*Tombé des nues*—Fallen from the clouds  
*Tout-à-fait*—Entirely  
*Tout-à-l'heure*—Instantly

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- Tout à vous*—Wholly yours  
*Tout comme chez nous*—Quite as with ourselves  
*Tout court*—Abruptly  
*Tout de même*—Precisely the same  
*Tout de suite*—Immediately  
*Tout ensemble*—The whole of anything  
*Una voce*—With one voice (It.)  
*Vade mecum*—Constant companion, a manual or guide-book. (Go with me.) (Lat.)  
*Valet de chambre*—A valet; male body servant. The French word valet has been accepted as a naturalized English word. Hence, in good society, it is no longer given its original French pronunciation—"vâllay," but is pronounced just as it is written.  
*Valet de place*—A tourist's guide  
*Vae victis*—Woe to the vanquished (Lat.)  
*Vale*—Farewell (Lat.)  
*Vaurien*—Worthless fellow; a good-for-nothing  
*Ventre à terre*—Belly to the ground; at great speed  
*Vermoulu*—Worm-eaten  
*Virginibus puerisque*—For virgins and for boys (Lat.)  
*Vis-à-vis*—Opposite neighbor or (at cards) partner; across the way  
*Vista brevis, longa ars*—Life is short, art long (Hippocrates) (Lat.)  
*Vive l'empereur*—Long live the emperor  
*Vive le roi*—Long live the king  
*Vogue la galere*—Happen what may  
*Voilà!*—There! There it is! See there!  
*Vox populi, vox Dei*—The voice of the people is the voice of God (Lat.)

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*Vraisemblance*—The appearance of truth

*Zeitgeist*—The spirit of the times (Ger.)

What has been said about the Proprieties of Speech has special reference to the *means* of well-bred conversation. The Proprieties of Conversation itself would be those which rule the manner in which these means are used.

**The Ten Commandments of Well-Bred Conversation.**—1. Know *what* you are going to say and *why* before you say it. The Bible tells us that "Out of the fulness of the heart the mouth speaketh" and Tallyrand is authority for the statement that: "Words have been given man for the purpose of concealing his thoughts." The golden rule in conversation is a happy medium between two extremes. The little slips which cause heart-burnings, embarrassment and despair in conversation are due to the fact that people talk without a mental check-rein on their tongue. Thoughtlessness is responsible for more conversational sins and failings than anything else. If you know *what* you are going to say, and *why*, before you say it, you are far less likely to offend.

2. Do not take without giving.

All conversation worthy of the name is based on the principle of fair exchange. Conversation is "an *exchange* of ideas," talk is one-sided. Do not expect conversational success if you are a monopolist, if you never give others a chance to put in a word edge-wise. La Rochefoucauld has summed up the matter admirably: "Few are agreeable in conversation, because each thinks more of what he intends to say than of what others are saying, and listens no more when he himself has a chance to speak."

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3. Maintain a high standard of thought in your conversation.

Molière says: "Just as our thoughts are the pictures of things, so our words are the pictures of our thoughts." Let your words present no thought-pictures of which you will be ashamed in retrospect. The spoken word, like the lost opportunity, cannot be recalled.

4. Do not use conversation as a weapon of offence, to hurt and wound.

A German proverb declares that "He who says what he pleases must hear what does not please him." Conversation should be one of the means of pleasing others, not hurting them. Avoid contradiction and argument which turn agreeable conversation into wrangling. Do not let your appreciation of a caustic or ironic witticism, an apt and telling conversational fling, lead you to express it and deeply hurt someone not so quick or clever as yourself. *Think* the clever biting things you might say, if you must, but do not *say* them.

5. Do not make all you have to say a "twice-told" tale. The French saying bids us "turn the tongue seven times before speaking," but nowhere are we advised to tell the same thing seven times. Repetition destroys the charm and spontaneity of anything you may have to say. Do not use the same phrases, the same sentences, over and over again. Do not retell your jokes and stories. Variety is the spice of conversation as well as of life.

6. Do not pretend to knowledge you do not possess. Be honest. If you do *not* know the book, the play or person touched upon in conversation, do not pretend that you do. It may easily cause you the greatest embarrassment and aside from the fact that you may be caught in an

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actual falsehood, your ignorance of the topic will be shown in a really unfavorable light. If you had frankly admitted it, it would probably have excited no attention.

7. Always make your meaning plain in all you have to say.

The Spaniard Gratian hit the nail on the head when he said: "He who cannot readily understand another's meaning cannot readily make himself understood." Do not be content with cultivating a well-modulated, carrying voice and pronouncing your words clearly. Comprehension is a matter of the mind as well as of the ear. *Understand* what others say and you can make them understand what you say.

8. Plan rather to listen well than to talk well.

A good listener is worth any number of good talkers. Whether or not your interest in what another is saying is a deep one, strive to make clear that you are interested; if you yourself possess human qualities of interest and sympathy this should not be hard. The interest we can *develop* in others, even if it is not spontaneous, is its own reward. If people feel that you enjoy their conversation they cannot help but like you.

9. Let truth rule imagination in all you say.

"No crow is blacker than its wings" say the Portuguese. This is as much as saying that the facts of your conversation should not be colored beyond what their logical burden of truth will support. It is well to be vivid and colorful, forceful and clever in conversation; but never at the expense of probability and reliability.

10. Never speak ill of the absent in general and, in particular, of a friend.



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No one has so eloquently summed up the truth of this law as the Latin poet Horace :

“He that shall rail against his absent friends,  
Or hears them scandalized and not defends;  
Sports with their fame, and speaks whate’er he can,  
And only to be thought a witty man;  
Tells tales and brings his friends in disesteem;  
That man’s a knave—be sure beware of him!”

**The Seven Deadly Conversational Sins.**—The seven deadly sins of conversation are seldom united in one and the same person. Yet most of us are apt to commit one or the other among them at times :

1. To be a bore or a person bored.

In the first case you weary others, in the second yourself. The bore as a rule stresses his own personality and interests to the exclusion of those of others. The person bored is too often one so engrossed with his own preoccupations that he has no sympathy with the interests of others.

2. To say the wrong thing to the wrong person.

The tactless remark may not be intentionally unkind, but the effect produced is the same. Tactlessness—saying the wrong thing to the wrong person, or saying the right thing at the wrong time or in the wrong place, is sure to make you unpopular.

3. To know in advance what others wish to tell you.

This is one of the greatest conversational discourtesies. Give others a chance to express themselves, even though you may anticipate what they are going to say; even though you may positively *know* what they are going to say.

4. To make personalities the one and only subject of conversation.

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While no conversation can exist without the introduction of personalities or the personal equation, never stress them. Yourself, your husband, your children, your *fiancé* or your *fiancée*, your relatives or friends should never be your conversational main dish.

### 5. To gossip and find fault.

There is some ground, perhaps, for the general accusation that women are the best singers of what is colloquially known as the "Anvil chorus." The hammer should never be blazoned on your conversational coat-of-arms. Gossip is usually unkind. It is belittling for those who indulge in it; it is vulgar.

### 6. To be taciturn.

It is better to say too little than too much, but the man or woman who cannot or will not talk is as inconveniently placed with regard to conversation as though he or she had no small change in their pocketbook.

### 7. To be vulgar.

Vulgarity is always a glaring conversational sin. Vulgarity in speech discloses a vulgar mind, and contact with a vulgar mind is distressing to all those who are well-bred. If you indulge in vulgarity in conversation, you not only immediately "place" yourself as a vulgarian in the opinion of others, but you embarrass and distress them as well.

## SOME POINTS OF ETIQUETTE IN CONVERSATION

1. Never interrupt another speaker.
2. Always courteously qualify a dissenting opinion.
3. The unduly raised voice and the whisper represent two improper extremes of conversational tone.
4. Do not use verbal exaggerations: "perfectly gor-

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geous," "perfectly magnificent," "enough to make me die laughing," etc.

5. Do not *try* to be "funny." If you have no natural fund of conversational humor, resign yourself to the fact.

6. When speaking to servants your husband is "Mr.;" otherwise he is "my husband," or, in the case of a husband, "my wife."

7. Do not listen with half a mind or half an ear.

8. Speak of no one by their Christian name whom you do not yourself address by that name: to do so is vulgar.

9. If you are compelled to cut short what someone else is saying, apologize for the necessity.

10. Intimate details which have to do with one's person, one's means, data concerning illness, the boudoir, the stable, etc., are out of place in general conversation.

11. Never correct another's mispronunciation before others, even though you may know the offender well.

12. If you pay compliments, do so intelligently. Do not offend common sense.

13. Do not address people whom you know slightly by their first names. To do so is very rude.

14. Do not "drag in" subjects when you talk. Let others suggest a preference, or if they do not, suggest some natural one yourself. You are not confined to such an obvious topic as the weather.

## CHAPTER III

### CALLS, CARDS AND VISITS

**Calling in General**—Do not worry overmuch about the correct calling hour and day. Conform to the “custom of the country,” which varies somewhat throughout the United States according to locality. In large cities smart folk as a rule prefer for the formal call the time from three or three-thirty to five o’clock; and at five the informal “at home” is supposed to begin. The morning or evening are not fashionable calling hours. At beach resorts and summer colonies, however, this rule is relaxed: one may pay morning calls (before twelve) and evening calls as well.

**The Formal Call.**—The formal call *must* be paid. It acknowledges an obligation of some kind (one of condolence or congratulation, a “party” call, etc.) and need not last longer than fifteen or twenty minutes. Should a hostess reserve Sunday as an “at home” day, a formal call should rather be deferred for a week day. Formal calls should not be made on holidays. Formal calls are paid:

1. To express condolence for a death in the family or other untoward event.
2. To express congratulations of some sort.
3. On a bride when, after her honeymoon, she has settled in her new home.
4. To acknowledge a dinner, or other party (dinner calls

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*should* be paid the following day), a ball, luncheon, opera, *matinée*, etc.

5. In country districts or in a village or small town, neighbours pay a formal call on new residents whose acquaintance they think worth making. Even though this rule is varied when an older lady in the place, who may be one of its social arbiters, *invites* a younger newcomer to call on her, the underlying idea is the same: it is the duty of those already living in a place to take the first step in making the acquaintance of the stranger, and that is what an invitation of this kind does.
6. At a summer resort or watering place where annex cottages are attached to a large hotel, residence in the hotel itself as the *central* and hence more important unit, confers a privilege on the guests it shelters: the cottagers are supposed to pay the first call on those living in the hotel.
7. A bridesmaid always calls formally on the bride's mother after the wedding.
8. If a man, let us say from Detroit, marries a New York girl, his relatives and friends are supposed to call as soon as she is established in her husband's home city.
9. A formal call always should be paid the hostess after a *débutante* "coming out" or after any affair specially given to introduce a certain person or persons.
10. Mrs. Maindron has arrived in Boston with a letter of introduction to Mrs. Grey from a mutual friend. Mrs. Grey, on receipt of the letter of introduction mailed her by Mrs. Maindron has called on the latter at the Chesterian, and has also invited her to

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dinner. *One* return call after the dinner is not sufficient to formally acknowledge both courtesies. Mrs. Maindron should first return Mrs. Grey's own call; and then with another call acknowledge the dinner.

11. It may happen that instead of a man or a maid the lady herself to whom you wish to pay a formal call by card, or some member of the family, opens the door for you. In such case it would be most rude to offer her the card or cards you hold prepared. You *must* pay your call in person and drop your cards in the salver as you enter or leave.
12. Accepted custom allows mothers, wives and sisters to serve as proxies for sons, husbands and brothers on most formal calling occasions, aside from dinner acknowledgments.
13. A young man who owes his invitation to a reception or dance to a friend is never excused from paying the hostess a formal call.
14. A woman caller at an afternoon reception should not set down as ill-bred the foreign guest who offers a gloved hand. It is correct so to offer the hand in Latin countries—France, Italy, etc.

**The Informal Call.**—"Counting calls," i.e., insisting on an exact exchange of call for call, suggests Shylock rather than sociability. And, in essence, the informal call is a friendly one. A call which may be suggested or announced by telephone should not be associated in the caller's mind with anything like a debit and credit balance and a monthly auditing. A liberal viewpoint, keeping in mind the principle of fair exchange in a general way, common sense and tact, and regard for the per-

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sonal equation should determine when informal calls are to be paid. If, as a rule, people receive their formal calls before five in the afternoon on a set "at home" day, their closer personal friends are more apt to drop in on them at five or after. But, again, this is a matter of choice. One may prefer to have five or six (or even fewer) "clearing-house" afternoons for all the more formal and incidental calls of the season, and combining them with a formal tea, cover one's entire visiting list.

**The Technique of the Call: The Caller.**—Formal or informal, the technique of the call is much the same. In a well-staffed house, a man or waitress opens the door before the lady who is calling rings. The servant offers the card salver with the left hand, and precedes the caller to the drawing room. This in the event of a call on a regular "at home" day, when the mistress of the house expects callers. The woman caller may as a matter of form ask: "Is Mrs. Grey receiving?" though the servant's "This way, please," will probably anticipate the question. Or, instead of delivering the caller's card to the hostess and standing aside to permit the guest to greet Mrs. Grey, the servant may announce the name at the door of the drawing-room.

The hostess ordinarily rises to receive the guest, offers a seat, seats herself, and enters into conversation.

**The Technique of the Call: the Person Called Upon.**—The hostess receives and takes leave of her caller, whether the call be an accidental one or paid in the course of an "at home," in the same manner. Gushing embraces by the caller or kisses by the hostess (unless the unexpected appearance of a near relative serves as an excuse) are not in good form. In the "at home" with refresh-



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ments, the duties of the hostess are the same as at any other social function. When the guest is ready to go, she rises, says "Good-by" and leaves; either the servant or the host holds open the door for her and waits until she has reached the sidewalk or the door of her car. If the visitor is an old lady the host himself may (even in a house where there are plenty of servants) help her into her conveyance.

**What a Lady Does Not Do When Calling.**—1. A lady does not try to preëempt her hostess' conversation, but tries instead to enter into general conversation with the other guests.

2. She never stays an hour and a half when paying a fifteen-minute formal call.

3. She never questions a servant's "not at home," a phrase which, whether actually justified or merely used as a convenience, is courteous and accepted as final. If a caller is told a lady "begs to be excused," however, and no motive is given, the most natural thing for the caller to think is that her acquaintanceship is not desired. The rude message, however, may be due to a servant's blunder, hence it is wise to investigate when the chance offers.

4. Certain articles of clothing or packages do not belong in any drawing-room: a well-bred woman never enters a drawing-room in a rain- or motor-coat; and leaves a parasol, umbrella, rubbers and parcels in the foyer. Coat, gloves and veil, however, have the right of entry, and need not be removed.

5. When a hostess' own car or carriage is waiting at the door it is plain that she is going out. Under no circumstances try to see her: merely leave a card.

**What a Gentleman Does Not Do When Calling.**—

1. The statement has been made in some books of eti-

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quette that a single man waits for an invitation to call at a lady's house and does not ask permission to do so. Theoretically this may be right; but in good social practice the telephone is largely used by young men belonging to the family social circle to announce a call or suggest making one.

2. Whether he knows his hostess is at home or not, a man caller *must* ask the servant if she is in.

3. A man caller at a woman's house should not persist in calling when his first visit has made clear that he is not a welcome guest.

4. No man calling on a young woman who shares her mother's or sisters' "at home" day, has a right to expect special attention. The courtesy due to guests at large must take precedence.

5. While occasional chaperonage when a young man calls on a girl, and the incidental appearance of members of her family in the room, implies nothing in particular, studious care taken *never* to leave them together unless a third person is present allows of only one inference: his calls are unwelcome. A gentleman takes the hint and discontinues calling.

6. If a man's first formal call on a hostess is merely productive of a courteous bow, he is hardly justified in calling again. His hostess will extend a general calling invitation to him if she so desires.

7. As a rule, a gentleman always divests himself of gloves, hat, stick and rubbers before entering a drawing-room, *unless* the visit is accidental or a formal one made for a specific purpose. In that case the caller does not remove anything except the hat until he is sure his hostess will see him; handing whatever he removes to the servant,

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if informed that he will be received. If one wishes to be very correct in making the first call at a lady's home one may carry hat, stick and gloves into the drawing-room. Since one must shake hands with the bare hand, the right-hand glove is taken off and held in the left together with hat and cane. It is wiser, unless you are a skilled mariner in drawing-room waters, to leave hat, cane and gloves in the hall, for when leaving one's seat on any occasion, hat and cane must be laid on the floor beside the chair and—accidents will happen.

8. In general, at an "at home" the male caller must not try to evade any service asked by the hostess. A simple "Good-by" when he leaves and a slight bow to those known and unknown to him, after he has made his farewells to his hostess, are all that is required of him.

9. As in so many other cases, a young man's calls on a young lady are entirely subject to her reception of them. There is practically no rule on the subject. A girl may receive a young man as often as she chooses; and he may call on her as often as she permits. When a young man calls steadily and frequently on a young girl it is natural to suppose a warmer interest—and its obligations—than those of conventional friendship.

**The Young Girl and the Young Man Who Calls on Her.**—A young girl's invitation to call, extended to a young man, may be modified in a hundred different ways, in view of the flexibility of the English language and the varying inflections of the speaking voice. She may tell a mutual friend to bring him to an "at home" when she is to receive with her mother—and her tone of voice will make it clear that she is quite indifferent as to whether he puts in an appearance or not. She may mention that she

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is apt to be at home several evenings during the week, leaving him free to call at the risk of finding her out; yet subtly intimating that he will probably find her in. When she fixes a definite time, such as "any Tuesday afternoon" or "Wednesday and Friday evenings," and tells him she will be glad to see him then, there can be no doubt regarding the cordiality of her invitation. But whether his call be welcome or not, it is only civil on a girl's part to say she is glad to see a young man when he enters the room. Her manner and a definite invitation to call again, however (if it be his first call), are the safest indications that she really means what she says.

**The Personal Card.**—The visiting card supplies the "small change" of many a social courtesy. The shape, size and style of engraving are apt to vary somewhat from year to year, and a metropolitan stationer of standing (especially in New York), may be safely relied upon to supply the correct current styles. Personal cards should never be printed from type, but from an engraved plate. Certain accepted procedures in the arrangement of names and titles on cards have been generally standardized by all stationers to conform to the best usage, and may be relied upon to be in good form.

**Women's Cards.**—In addition to what has been said about the *débutante's* cards (See Part Two, Chapter I), it should be noted that a girl uses "Miss" before her name as soon as she has celebrated her sixteenth birthday. When she marries she prefixes "Mrs." to her husband's Christian name (or a reversal as the case may be): "Mrs. Algernon T. Grey" or "Mrs. N. Clifford Joyce." She does not make any change in her card if her husband dies, for the employ of his Christian name and his initial

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"Mrs. N. Clifford Joyce" is invariably the correct form. A woman who has been granted a divorce generally couples her maiden name with that of her former husband (though she need not change her card at all). If Mrs. Grey's maiden name were Waldron, her card would be engraved: "Mrs. Waldron Grey," after she had obtained her divorce. No married woman may add a "Jr." to her name-card unless it appears on her husband's as well. Women's professional cards should not bear titles, "Dr." or "Professor." A professional title is not a social passport in a woman's case and on her personal, as distinct from her business card, her name must be prefixed simply by "Miss" or "Mrs."

**Men's Cards.**—If a young man prefers to regard the university as an extension of the high school or preparatory school, he may continue to omit the "Mr." he is entitled to use once his school days are over. Officers in the army and navy, and judges show their rank on their personal cards; in the other professions the use of titles is optional, and a clergyman's and physician's titulation ("Rev. George Wallace," "Dr. Charles Townley White") are usually shown. The business and professional man, like the professional woman, as a rule, has a separate social and business card, and a husband, besides his own personal card: "Mr. Algernon T. Grey," may share a card for special use with his wife: "Mr. and Mrs. Algernon T. Grey."

**The Visiting Card.**—The visiting card has a large number of uses. First of all it plays the useful part of a proxy in calling. A card represents its owner on a number of occasions: after a formal invitation; with an invitation sent any person for the first time; after a party celebrat-

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ing a wedding anniversary; as a bearer of a message or a substitute for an informal note of invitation. It should accompany flowers at weddings and flowers at funerals; and in general is the "small change" of many social occasions. There is little use in attempting to codify the divergent rules and practices which are supposed to regulate the leaving of calling and personal cards. If you are a formalist you may make a wide use of calling cards, or if you follow the trend of the present day, you will discount them. With the exception of the card left after a first meal eaten in the home of a new acquaintance, and the call invariably paid to return a first one paid you, the best plan is to follow the custom of your own city, town or social circle. You will be more truly polite and better mannered if you conform to the observance of your own circle and locality, the custom honored by your friends and acquaintances, than by adopting the rulings of some other community and trying to make it a social law for your own.

### SOME CARD AND CALLING POINTS WORTH MENTIONING

1. Always make certain that your servant knows exactly to whom you are "at home," and to whom you are not at home.
2. If you accept the card you must accept the bearer as well.
3. Saturday should never be made a calling day.
4. Leaving a card on a stranger does not imply that you are thereafter an intimate friend, or even an acquaintance.
5. The language of the bent-over card corner has never been codified: do not use it.



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6. If much formality and punctilio is the accepted rule of the well-bred people of your own town, "do as the Romans do." Your first duty of good breeding is due your own social circle, and it is better to conform to its habit than to pay allegiance to customs observed in some distant city.

7. A card in itself may mean nothing. It is the circumstances under which it is left which give it significance.

8. A judicious and justified use of the telephone may save you much leaving of cards.

9. The trend of the times, which discourages the more formal observance of mourning dress, does so in mourning cards as well. The narrow black border is preferred, and the card is used principally by immediate members of the deceased person's family.

10. If your local custom sanctions the simple leaving of a card, as a proper substitute for the call itself, you are right in observing it. If your local custom does not hold that leaving a card takes the place of a personal visit, then you should ask to see the hostess when presenting it.

11. Ladies call upon or visit each other: they do not call upon or visit gentlemen.

12. When leaving cards formally, never leave more than *three* at any one house, no matter how many (including guests) there may be in the family.

13. A young girl does not call in person on a young man if his father dies: she writes him a note of condolence.

14. Returning a first call—a civility observed in all well-bred communities—does not commit you to further calling.



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15. In one's own more intimate social circle double-entry bookkeeping with regard to invitations given and received shows a tendency to cultivate the empty externals of etiquette rather than the true inwardness of good manners.

16. Remember, that though many books on etiquette devote pages and pages to an elaborate formulation of complex rules, the general tendency to-day regarding calls and calling, in good society, is toward informality. If you bear this in mind, and follow the practice of your own town or city, you will not often be wrong.

**Visits.**—If we are to make a distinction between the terms "call" and "visit," the latter usually may be said to imply duration. When you call, you may leave your card and comply with the exigencies of the occasion, but when you visit, you ask to be received, unless, of course, the visit is an invitation affair. Though the "at home" has fallen into disuse in some large cities, it is still generally in vogue; as is the week-end visit often made during the summer season at the home of a friend.

A "visit," when the term is merely a synonym for "call," is more or less identical with the formal call. The visitor asks and expects to be received. One visits a bride after her return from the honeymoon, and the girl to whom a cousin has announced his engagement; the first as soon as she has established herself in her home; and the second when her *fiancé* has published the news of his betrothal. When paying a congratulatory visit of any kind, calling on invalids or persons who are ill, one must always ask if the person upon whom the call is made may be seen.

**The Week-End Visit and the House-Party.**—The week-end house-party is probably the most popular sum-

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mer form of visiting known to society in this country. It implies, of course, that the host and hostess have a summer home, large or small, or camp or hunting lodge in the mountains, where they can entertain guests. There is the longer visit at summer homes in Palm Beach, Southampton, Newport or Bar Harbor, where a hostess may invite a guest for a visit lasting from ten days to a month or more, and where, so far as responsibility is concerned, he has as much personal liberty as he would were he staying at a first-class hotel. But the usual American week-end house-party is a far more definite thing.

**The Choice of Guests.**—The ultimate end and aim of any house-party is to make it an enjoyable affair for all concerned. This result depends principally on the choice of guests. The larger the house-party and the more numerous the guests, the wider latitude in selecting. At a very big house-party it is comparatively easy for guests—especially young guests, who are always in the majority—to rise to those heights, or gravitate to those levels, which best suit their individual social likes and preferences. But in the smaller house-party the human components must be very carefully chosen. It is of first importance to remember that while opposites may be mixed in a salad dressing, the smoothest oil of tact and hospitality will not reconcile human beings who are antipathetic to each other in an enforced companionship. Do not “mix” individuals belonging to social “sets” or “cliques” which have totally different interests. Those who are accustomed to move in each other’s society are those calculated to make a house-party a success. People who are too individual, too “specialized” in their thoughts and interests, who cannot adapt themselves to the give and take

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of association beneath another roof-tree, in fact, any not summed up in the somewhat crass but expressive phrase "good mixers," should not be asked. Just as important to the success of a party and to the assurance of a "good time" by all the guests is a reasonable measure of independence to the company. Many a good house-party has been ruined because the hostess tried to plan out every moment for her guests.

**The Ideal Guest-Room.**—The question of accommodation is one a hostess is supposed to have settled before the guests arrive. The first requisite of the ideal guest room in a country house is a connecting bath-room, perfectly appointed. Though the guests bring their own toilet necessities and conveniences, the cabinet and glass shelves of the ideal bath-room should duplicate them all—even a tooth-brush may have been forgotten! One bath-room may be shared by two women, a man and wife, or two men only; though in every case the individual bath-room for the individual bed-room is preferable. This same principle of possession in common—for it cannot be avoided in all cases—applies to bed-rooms. To each guest an own room, however, should be the rule when at all possible.

The woman guest should not be compelled to dress or the man guest to shave, in the dark. The minimum of bed-room comfort the hostess owes her guests is a comfortable bed, a long mirror and an adequately lighted dressing-table. Lights set on the table, on a level with the guest's eyes, are best. For a woman, face powder, hairpins and pins should always be provided. Perfume is less important, since most women prefer their own. A desk or writing-table, with a comfortable chair and ink, pen, stamps and stationery are also found in the well-

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equipped guest-room. A curious unwritten law compels the hostess to provide stationery and stamps and forbids the guest using them.

Louis XIV first set the fashion of *l'en cas* (the "in case"), a slight refection placed on a little table beside his royal bed, "in case" he grew hungry during the night. A modification of the Bourbon king's invention is practiced by the up-to-date week-end hostess. A small air-tight box, filled with some attractive variety of cracker and a thermos bottle of fresh water take the place of the Sun King's chicken and biscuit. Some hostesses provide wrappers, bathroom slippers and other intimate accessories for their women guests, but many regard this as being in questionable taste. The bathrobe made of toweling, however, should be provided. The hostess who asked her guests to bring only themselves—offering to furnish everything from toothpaste and pajamas to evening clothes—was stretching a point.

**When a Week-End Begins and Ends.**—The "week-end," in the United States, may begin either on Friday, at tea-time, or on Saturday, at luncheon. And every guest at a week-end house-party should know that he is expected to conform to the unwritten, but strictly observed, law which requires him to leave *before* luncheon the following Monday. Very intimate friends among the guests you expect to entertain may be invited by telephone (the word of mouth invitation may be confirmed by a brief note), but, in general, it is best to send a written invitation. The written invitation and acceptance have the advantage of being an actual record to which a hostess can refer.

**The Invitation.**—In spite of any elaboration of ser-

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vice or equipment there is an underlying element of informality attached to all entertaining in the country, and the less intimate note of invitation is satisfactory:

"DEAR MISS COUTANT:

"Before we left town I remember your mentioning that you had been fortunate enough to arrange for a weekly Friday afternoon lesson with Dupré, the sculptor, during June. Hence I suppose you could not get out on Friday to stay with us over the week end. But if you could get out Saturday, the fourteenth, it would please us very much. There will be some people whom you know, and I am sure you would like to meet Ramon Ceballos, whose terra-cotta figurines were recently exhibited at Goedlers. The motor will meet the 10.15 train which leaves the Grand Central station at 9.12, and it is only a fifteen minute drive to the house.

"Sincerely yours,

"GLADYS GREY."

To a more intimate friend you might write briefly:

"DEAR MARY:

"There is no reason in the world why you and Harry cannot run out next Friday and spend the week-end with us. Let me know which train you will take, so that the car will meet you. Please do not disappoint us.

"Affectionately,

"GLADYS GREY."

The rule for the week-end, of course, is fixed, and when asking someone to spend "the week-end" it means "over Sunday." When inviting anyone for a definite length of

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time, always specify, using the term "two weeks," "ten days," etc., and give the exact dates of the first and last days of the term fixed.

**Acknowledgment and Regret.**—The acknowledgment or note of regret to this, as to any other invitation, should be promptly sent. If Miss Coutant sees her way clear to accept Mrs. Grey's invitation she may reply as follows:

"DEAR MRS. GREY:

"It will give me much pleasure to accept your kind invitation, and I should have done so even without the added inducement which Ramon Ceballo's presence holds forth. I shall arrive on the 10.15 train as you suggest, with all sorts of pleasant anticipations.

"Very sincerely,

"THERESE COUTANT."

On the other hand, it is possible that Mrs. White, who was also asked, has a very valid excuse for not coming, so she writes:

"DEAR GLADYS:

"Harry, Jr., had a most unfortunate accident on the school base-ball ground a few days ago, and is in bed with a broken ankle. I suppose I might leave him and run out, for, in one sense, of course, it is not serious. But it is very wearisome for him in bed and he relies so entirely upon Harry and myself that we feel we ought not come out on Friday to stay over. Harry joins me in regrets. With love,

"As ever,

"MARY WHITE."



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**Duties of the Hostess Before Her Guests Reach the House.**—If her guests are coming by motor, the hostess merely mentions the time at which she expects them. When they come by train she should, if possible, give them a choice of trains, bearing in mind their convenience and her own. If the hostess has a small motor station-wagon the difficulties incident to crowding the guest's luggage on the car which meets them at the station may be avoided. Host or hostess do not have to meet guests at the station in person. Whether they do so or not depends largely on personal taste or feeling, and on the degree of intimacy existing between guests and hostess; there is no fixed rule governing the case. In a certain sense, host or hostess show greater consideration by *not* meeting a guest at the train. Most guests would rather "brush up" and make themselves presentable at the house, after a longer trip by train and motor, before meeting their hosts and the other guests.

**Bringing Servants.**—In the United States, a man does not, as a rule, take a valet with him on a week-end visit; though it is the established English custom, and the Englishman travelling in this country usually adheres to it. The point is one best decided by the hostess, since true courtesy demands that her convenience be consulted. You are making no social error by tactfully asking your hostess whether it is advisable for you to add to the number of servants in the house. If you present your question properly she will let you know what best suits her. If you are bringing a maid with you for a week-end (See: Motor Etiquette, p. 311) she carries your jewel-case, unless you prefer to do so yourself.

**The Arrival of the Guests.**—Either on the front



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verandah or in the entrance hall, the host (and often the hostess) shakes hands with the guest who has just stepped from the car. It is customary, though hardly necessary after a short trip, to grant the guest a few moments' grace in which to "brush up" or change before meeting the other members of the house-party. Therefore, after greetings have been exchanged, the host asks the guest whether he wishes to be shown to his room. If so, he calls a servant in attendance who (unless the guest has brought a valet) asks for his keys, takes his luggage, lead him to his room, and there immediately unpacks his things. If the guest does not find it necessary to "freshen up," he leaves his keys with his host's butler or his own valet, and, if he has not already greeted her, proceeds to seek out his hostess, who is sure to be about, since a hostess must be in evidence to receive her invited guests. There is always a maid in attendance who takes the keys of ladies who come unattended.

The hostess receives her week-end guests, if she has not greeted them on the front verandah or in the hall, in the library or in a loggia where, since the members of a house-party usually arrive at the home where they are to be entertained at the tea-hour (five o'clock), she will probably be pouring.

The hostess greets the guest as she would at any other informal tea; he is presented to his fellow guests, drinks of the cup which cheers, and thus his initiation as a member of the "house-party" is complete.

**The Guest's Comfort in the Great House.**—While the comfort and convenience of the guest is consulted in every detail by the hostess of a house-party, whether her home be a large or small one, it is provided for in a dif-

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ferent manner in either case. A royal host who usually entertains a large number of persons at a time must (aside from any exclusiveness dictated by the etiquette of courts) leave the details of individual consideration where a multitude of guests are concerned to functionaries, stewards and chamberlains. And in the great summer houses of Palm Beach and Newport, where a great number of people may be united to form a week-end party, the hostess is compelled to adopt some system which will ensure her guests' comfort without her personal intervention in each case. Something of the sort is an absolute necessity at a house-party where fifty or more guests are entertained.

In these greater country houses (or palaces), the intimacy which marks the smaller house-party is hard to secure. The guest is in reality a transient in a super-hotel or club, luxurious to the last degree and perfectly run, without expense of board or lodging; and day by day a programme including every kind of indoor and outdoor sport is arranged for his amusement, while he is left at complete liberty to enjoy what best suits him. The hotel atmosphere is emphasized by the use of a printed guest cards.

**The Guest's Comfort in the Smaller House.**—The term "smaller house" here used does not necessarily imply that the home in which the house-party is held is "small." It is used to embrace those homes in which entertainment is not planned in the more impersonal and regal style which the great house week-end entails, and where the hostess is able to give more personal consideration to a smaller and more carefully selected group of guests. Here the self-same questions so formally presented on the guest-card in cold print the hostess tact-

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fully puts by word of mouth. The object in each case is the same: to make sure that the guest's personal preferences are in every instance consulted and borne in mind.

**The Guest's Activities.**—In general, at any house-party, the entertainment of the guests runs a smooth and regular course. Beginning with the afternoon of his or her arrival, the guest drops naturally into the informal programme which (in the case of an able hostess), seems to develop spontaneously rather than to have been arranged.

After tea there may be cards or conversation until dinner. Dinner at home may be varied by taking out the guests to a dinner-party, or bringing in house-parties from neighboring houses to meet them. Otherwise house-party dinners are like most others. Dancing (in view of the number of young folks represented in nearly every house-party) is the favorite evening amusement, and shares its popularity with bridge and Mah-Jongg.

The morning hours are always quiet. They serve to make up lost sleep, or to allow enthusiasts to pursue their individual hobbies, such as to swimming, fishing, early golf, etc. The hostess should be spared as much as possible by her guests during the morning hours. It is then that she arranges means and ways of transportation and details of entertainment. She shows no discourtesy to her guests by abandoning them to their own resources until luncheon.

As a rule host and hostess are expected to provide a variety of sports for their guests. These should vary according to time and place; horseback riding and tennis, golfing and fox-hunting, shooting and bathing. It is the host's place to furnish the guest with mounts for riding

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or hunting; but in no case must participation be enjoined. If the members of a house-party have been chosen with discretion, they will not find it difficult to amuse themselves. In those larger houses where attentive servants are always present, yet never seen, an indoor buffet meal may even appear as a sport, when guests, because of its rarity, may find the informality of waiting on themselves exciting.

The matter of putting up a guest at the nearest Country Club is a delicate one where the question of expense is concerned. A host should never *insist* on paying any Country Club expenses if the guest prefers to pay them himself. Under all circumstances a guest pays his own caddy fees, and in most cases the considerate guest prefers to pay the greens' fees as well.

**The Single Woman at Her First Week-End Party.**  
—A few hints for the single woman who is making her first week-end visit to friends in a country house may not come amiss. As to dinner—once the butler has announced it by merely showing himself in the door—you wait for your hostess to rise and lead the way (if a gentleman is to take you in she will already have informed him and he will offer his arm), and in the dining-room you wait for the hostess to assign you your place. The dinner service and procedure will be the same as anywhere else; but a few things are worth bearing in mind:

1. The small service plate which holds your canapé or clams will be exchanged for a hot plate with the meat course.

2. Bread and salted nuts are put on the cloth.

3. When a maid or man serves you with a difficult

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dish, use the fork only to *steady*, the *spoon* to *take* the food.

4. When fork and spoon have been used, place them together (the latter bowl upward) on the serving plate, ready for the next guest.

5. The glass plate holding the finger-bowl, which comes in on a china plate, does not "go" with the finger-bowl. It is a dessert plate; the china plate is a fruit plate, and the doily under the finger-bowl is the outward and visible sign of the fact.

6. In the evening, unless you are very tired or know your hostess very well, it is not good form to ask to be excused for bed. Usage leaves the initiative in suggesting when the party is to break up for the night to the hostess.

**Meals.**—Since a house-party practically begins with a meal, whether the guests arrive on Friday, about tea-time, or on Saturday morning in time for luncheon, the hostess' first duty is to give them something to eat.

**Breakfast.**—Breakfast is usually the most difficult of all house-party meals for the hostess. Different guests want various foods at various times, in various places—"up-stairs, down-stairs, and in my lady's chamber." The English custom unites men and women before they leave the house for a day of sports, at a "hunting breakfast" which offers a large variety of every sort of food. In the United States the hostess consults the individual preferences of her guests (as has already been explained), and is guided by them. Aside from variations individual taste may suggest, the American country-house breakfast usually offers bacon and eggs, hash or fishcakes, cereals (hot or cold), fruit (fresh or stewed) or orange- and

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grapefruit-juice served in a small pitcher. Breakfast should always be served hot, especially when served in a guest's room, and a newspaper—intelligently selected with regard to the guest's individual political and other viewpoints—should accompany the perfect tray. For the less luxurious, who abandon the bed-room for the breakfast room, the spirit lamp keeps food and beverages hot.

**Other Meals.**—Luncheon, tea and dinner are the same at the house-party as anywhere else. They are more or less formal, as the size and "make-up" of the party may dictate; and lunch, in the form of a picnic luncheon may even be mustered into entertainment service. Members of a house-party are often out late at night. When they return, sandwiches and drinks (hard and soft) are usually left for them on the table in hall or living-room. A house-party guest, especially at a party where some form and ceremony is observed, *must* make it a habit to be on time at meals.

**Service.**—When a woman guest does not bring her maid or a man guest his valet, the hostess' maid and the host's valet do for each what her or his own attendant would do. Both maid or man, when they have received the guest's suit-cases, bags (as at a week-end party) or trunks (in the event of a longer stay) unpack, lay out and hang their contents. Their general duties include tray service, pressing dresses and trousers, drawing the bath and kindred details. Some men prefer to dispense with the service of a valet in any of the more intimate details of their toilet, and in such case a tactful host respects his guest's preference.

**Week-End Tipping and Tips.**—In the European country homes where house-parties are given, small parties



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and large tips go together. The English hostess is careful to select a small group of congenial people for her house-parties. The wages of servants in England are small compared to those given in the United States, and the large tip is expected and bestowed. Our standards of tipping are fixed in a general way, and it has been thought best here to give the normal scale which applies to the large American house. If you conform to the figures which follow, you cannot be accused of niggardly behavior. In smaller homes, one half of the amount which has been set for the individual servants (always remembering that no tip is ever less than two dollars) will be quite suitable. Guests of moderate means do not have to tip quite as heavily as those whose wealth is a well-known fact. In general, it should be remembered that the "even dollar" tip (three dollars, for instance, instead of two dollars and a half) makes a better impression.

**The Tips a Woman Should Give.**—The old custom which merely made the unmarried woman responsible for a tip to her personal maid has long since passed. In tipping, as in other things, the unmarried woman now stands on a footing of equality with man. If she tips the housemaid, who has served her as a personal maid, the service is recognized by a ten dollar tip; but if her hostess's maid has waited on her, five dollars will suffice. She should also tip (when the housemaid serves her only in that capacity) the housemaid, the waitress and the chauffeur, five dollars each; and five dollars is handed the maid to be given the servant who has seen to the luggage. The butler's tip, for man and woman guest alike, should be ten dollars; though, so far as actual service is concerned, he renders less than any of the servants.



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**The Tips a Man Should Give.**—A man is expected to tip the valet or footman who renders him personal service five dollars, unless special demands have been made on his time. The housemaid, waitress and chauffeur receive their five dollar tips, and the butler his tip of ten dollars. If the motor has been used extensively and long distances and late hours have been the rule, the chauffeur's services demand extra recognition, and his five dollar tip should be increased to ten; and if any of the servants have rendered special services, the tip is increased accordingly. The valet should be given five dollars to pass on to the servant who has attended to the luggage. In the case of a husband and wife who are attending a country house-party together, the tips they would give individually should be doubled.

**Yachting, Camping, and the Private Car Tour Variants of the House-Party.**—The "house-party" aboard the yacht, so to speak, in the mountain camp, or touring by motor, is a variant of the country house-party. The relations between hosts and guests are the same, with the only difference, in the case of an auto or yacht party, that the former entertain under more special and restricted circumstances, and hence, both for their own sake and that of their guests, should exercise double care in selecting the members of the group they expect to entertain.

**Yachting.**—Yachting, in the sport sense, is a comparatively modern development. In 1662 that Merrie Monarch, King Charles II of England, raced his sailing yacht, the "Jamie," against a yacht\* belonging to his brother, the Duke of York, and beat him. But the yacht as a

\* The word "yacht" is the Dutch "jacht," from "jachten" to hunt.

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pleasure boat is far more ancient. The Pharaohs had Nile boats which corresponded to the modern yachts and Nero sacrificed his sumptuous pleasure vessel in order to drown his mother. And though not outwardly as magnificent, perhaps, as the state barge or yacht, with its purple sails and gilded prow and deck, which a "king of Norway presented to Athelstane of England," in its inner fitting-out the modern yacht outdoes its predecessor in every respect. To sum up, the sporting yacht is a sailing vessel, the pleasure yacht is a steam yacht.

**The "Shore" Influence.**—The modern pleasure yacht is purely and simply a luxurious home "on the wave" adapted to sea conditions. Its etiquette is that of the shore. To begin with, the service scheme is a land one. On a big country estate the owner seldom comes in contact with an individual of the "technical" staff. He deals with a superintendent who passes on his orders to electricians, stablemen, plumber, etc., etc. This rule is even more rigorously observed at sea. The crew on a pleasure yacht is a staff of technical underlings with whom the owner or his guests *never* come in contact. The owner addresses himself only to the captain and deals only with him in all matters which concern the management of the vessel.

**The Servants.**—The staff of servants may be large or small. A large yacht, as a rule, carries a chef and a second cook (who cooks for the crew); a pantryman (perhaps other kitchen help); a butler, two bedroom stewards and three waiters and the owner's valet. The chief steward is the head of this service staff, and the owner gives directly to him all orders concerning the non-techni-

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cal service of the yacht. Women guests bring their own maids and men guests their own valets.

**The Yachting Party.**—Ordinarily the pleasure yacht is not used for long ocean-going voyages. The owner may use it to go from his country place on Long Island or up the Hudson to Bar Harbor or Newport, and seldom spends more than a night at sea. As a rule the "yachting party" implies that a number of guests come aboard from shore (wherever the yacht may lie in the offing) for luncheon or dinner, and the only difference between an evening dance on the quarter-deck of a yacht and in a ball-room (the "jazz" band is brought from shore) lies in the novelty of fox-trotting it under an awning rather than tripping it beneath a roof, and in the larger measure of informality enjoyed on the yacht.

**The Owner's Duties Toward His Guests.**—The owner of a private yacht always comes on board it in "civies"; but as he steps on deck the steward hands him his yachting cap and takes his hat. When he entertains guests he usually receives them at the wharf or float at which his motor-launch is moored. He helps all his guests into the launch (or tender) before he himself enters it, and is the last man to leave the float. On reaching the yacht, the process is reversed. He is the first to step aboard and helps the ladies on deck. Once aboard his duties are those of any other host.

**Life Aboard a Yacht.**—As in the country house, the host consults his over-night guests' convenience regarding breakfast. It is served in their staterooms or may be eaten in the dining-room. Breakfast, however, is the meal least often eaten on a pleasure yacht because in most cases over-night guests are not carried. A yacht may lie off

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shore for a week or more, and its owner may entertain every day, but in nearly every case the guests come aboard for luncheon, tea or supper; they play bridge, dance or otherwise amuse themselves and return to shore at night. The owner, day by day, tells his chief steward how many guests he expects for luncheon; how many for dinner in the evening. The proposed menus are submitted to the host and after he has indicated whatever changes he wishes made, he dismisses the matter from his mind, for, in a well-staffed yacht the service is as good as in a house ashore. Yacht menu cards usually bear the owner's flag and the flag of the yacht-club to which he belongs, in colors, crossed at the top, and the menu items are filled in day by day on the typewriter. A menu card is placed at the place of each guest at every meal.

A yachting party may include any number of guests: there may be fifteen or sixteen or over thirty assembled for dinner or dancing, and when the dance is over not one guest may remain aboard.

**The Ocean Yacht Party.**—The long yachting cruise made by the private yacht equipped for ocean travelling is an entirely different affair. On a cruise of this kind the number of guests is usually small—seldom more than four or five. As a rule day guests abroad a yacht do not (unless for special service or when there are children in the party) tip a member of the yacht staff. On the longer cruise, however, which may last for several months, guests may with entire propriety leave \$50.00 or \$100.00 or even more in an envelope with the chief steward for *pro rata* distribution among the members of the service staff. In any yachting party at which young girls are present the rules of chaperonage should be strictly observed.

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Naturally, in the longer yachting cruise, when a young girl is a guest, the presence of an elderly maid is no chaperonage, in any true sense of the word. There should always be some married woman present (usually the wife of one of the other guests) to act as chaperon.

**Dress.**—In the matter of dress the ordinary niceties are observed. The host aboard a yacht is supposed to supply his guests with the yachting caps which are always worn on deck, and should have yachting coats, sweaters, oil-skins, etc., available for them against emergencies. Men may wear informal sport clothes or yachting flannels or white duck suits during the day. Men and women dress for dinner, formally or informally, as the case may be. If the guests arrive after six P.M. for a dance they should appear in evening dress.

**The Camping Party.**—When the Spanish king Philip V withdrew from Madrid to his Segovian summer palace called "La Granja," the "farm," with its twenty-six fountains, its great artificial lake and its sumptuous Versailles gardens, and brought with him the great retinue of servants which staffed his city palace, probably he was under the impression that he was "camping," though the guests he entertained at his "camping party" were in every respect as comfortable as in their own homes.

The society camping party *de luxe* of the present day simply transfers its service environment to nature surroundings. A lodge in the Adirondacks does not necessarily mean that male guests do not bring their valets and women guests their maids; that a French chef is not in permanent attendance and that, while the men of the party fish, hunt and so on, they depart, so far as the other

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social activities of the "camp" go, from their usual custom, save, perhaps, with regard to less formality in dress.

The camping party *de luxe* represents one extreme. The camping party in which men and women start from some definite point to make an excursion into unexplored territory, "camping out" from night to night wherever they stop, hunting and fishing, say in the Canadian woods, without servants, bringing a minimum of luggage, placing themselves entirely in the hands of guides, represents the other. In the case of the first type of camping party, the fact that the campers are moving practically in a house-party environment only slightly modified, implies that there is but little change in the conventionalities ordinarily observed.

In the second type of party the question is distinctly not one of etiquette. Any man or woman of good breeding adapts himself or herself unconsciously to the special needs of the occasion. Constant regard for the convenience of the women of the party, particular attention to the privacy, comfort and safety of their sleeping quarters, courtesy and tact in the attitude taken toward the guides, whose position is not quite that of ordinary servants, should be a matter of course. In a party of this kind the whole question of dress is merely one of appropriateness and practical convenience, and etiquette is of no importance compared to consistent good humor, a willingness to endure discomfort or inconvenience without murmuring, and forgetfulness of self. The most ill-bred thing a member of a party can do is to criticize or complain.

Between the two extremes is the compromise which avoids alike the super-elaboration of the camping-party *de*



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*luxé* and the actual hardships of the rougher forest and stream camping expedition. Here the lodge or camp buildings, usually situated in the mountains, are mere frame-work make-shifts, comfortable, but furnished in the simplest style. The host's own cook may prepare the fish and game the men of the party have caught or shot, and a town grocer may send on weekly supplies. But there is no etiquette connected with it, in any real sense of the word, so it does not call for special comment.

**Entertaining on a Private Car.**—Entertaining is usually incidental in a private car on a railroad. Railroad presidents and individuals of great wealth utilize the "private car," with a chef, attendants and luxurious drawing-room and dinner service principally as a means of transportation from one place to another with every advantage of privacy and seclusion. It is merely a travelling drawing-room, with opportunities of amusement limited to such indoor games as Mah-Jongg and bridge (or poker, which so many ladies play in these days), light reading and conversation. The host, of course, assumes all expenses in connection with a trip of this kind and the guests, as a rule, do no tipping.



## CHAPTER IV

### THE DEMANDS OF THE SPECIAL OCCASION

The normal activities of social life include a number of what, for want of a better term, might be called "special occasions," many of them recurring quite frequently, yet all departing somewhat from the normal round sufficiently to justify their classification under a special head. Attendance at the theatre or the opera, and church, which are special occasions of a public nature, and the fancy dress ball, as well as dramatic or musical functions in the home, which break the social routine in a distinctive manner, might all be considered under this head.

**The Theatre.**—The theatre as such has never been given the formal endorsement of smart society to the extent that the opera has. The main difference between the two, socially speaking, is that attendance at the opera practically amounts to taking part in a social function, while the theatre party is marked by less formality.

**The Invitation to a Theatre Party.**—The invitation to the theatre party which is to be preceded by a formal dinner at the home of the hostess, is merely a modification of the invitation to share a box at the opera. (See: p. 299) and may take the form of a telephone message, a short note, or the formal invitation to dinner and the explanatory "theatre" note combined. Since a theatre

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party is as often as not an informal affair uniting a social group well acquainted with each other, the telephone is most frequently used to extend the invitation. The informal character of the theatre party, as distinct from the opera party, is often emphasized by the fact that dinner is eaten in some smart restaurant, instead of in the hostess's home. Sometimes, instead of meeting for dinner before the play, the members of the party go to a restaurant after it is over. This applies to the opera party as well.

**Preliminaries: At the Theatre.**—Transportation to the theatre must, of course, be provided by host or hostess: either hired taxicabs or a private car. It seems almost needless to say that tickets should be bought in advance. The host should have the tickets of the entire party in his possession and, standing aside at the inner entrance in the theatre lobby, should allow his guests to precede him, handing the tickets to the theatre employee who receives them. His party will wait in the inner lobby, somewhat to one side, until he rejoins it with the seat checks. He should know *where* his seats are located, in order to be able to give them to the proper usher as soon as possible.

**In the Theatre.**—The usher leads the way down the aisle. The women of the party (if it consists of a group of several persons, either men and women, or women or men alone, follow immediately after the usher.\* But if a

\* Some manuals of etiquette hold that the question of precedence down the aisle, when a man and woman go to the theatre, depends on *where* the usher happens to be; and claim that if the usher takes the checks at the *head* of the aisle, the woman follows immediately after them, while the man brings up the rear. This seems a very debatable point. In view of the semi-obscurity which reigns before the curtain goes up (and which has led

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hostess is entertaining she leads the way into the seat-aisle, whereas the host of a mixed party lingers to allow the women to enter first.

Good manners demand that any group or party entering a public place of entertainment do so as unobtrusively as possible. The space in theatre aisles is limited; those going to the theatre all arrive at approximately the same time. If the guests are not acquainted with the positions they are to take until the last moment, delay and annoyance are sure to result. Whether he is with a single lady or has a party of guests in charge, the host stands aside to let his guest or his guests enter before him. The seating arrangement should be so planned in advance, if possible, that the host takes the seat nearest the aisle; and each guest should know exactly where he is to sit before the theatre is reached. If there is an aisle seat in the row occupied by the party, it should not be assigned to a woman. Though some among the following list of rules (they have been divided into rules for men and rules for women) apply in equal measure to members of both sexes, this plan of arrangement has obvious advantages:

### THEATRE CONDUCT RULES FOR WOMEN

1. Do not take advantage of the semi-obscurity of the theatre or "movie house" to indulge in a flirtation. It is very vulgar and even though you may not be seen you cannot, though you whisper, escape being heard.

managers to equip ushers with flash lights), and the danger of a woman's stumbling at the steps she may not see, it seems more truly courteous for a man to walk down the aisle *beside* the woman in order to be able to assist her in case of need. This would apply to the moving-picture house aisle, an aisle at the opera, or any other.

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2. Do not confuse the theatre with a fancy dress ball. Obtrusiveness in dress or adornment is in the worst of form.

3. Certain vulgar offences no reader of this book would commit. They are listed merely for the sake of completeness and include: 1. Chewing gum; 2. Loud talking, giggling or—sobbing; 3. Wearing a hat, which prevents those behind from seeing the stage (if this detail is forgotten the usher will probably serve a reminder); 4. Extending any part of your body beyond your legitimate seating space; 5. Neglecting to say "Thank you" to those whom you oblige to rise—*when* they rise.

4. Do not—if people near you insist on talking or laughing—begin an argument. If you raise your voice to do so you are doubling their vulgarity with your own.

5. Avoid all audible criticism or comment; the exclamation of delight as well as the sigh or groan of disgust.

6. Do not use your neighbor as a cloak rack.

7. Do not wave to acquaintances whom you may recognize in another aisle.

8. The theatre is not a boudoir, and a vanity bag is *not*—if you would rather be really well-bred than conform to a vulgar but widely prevalent belief—a theatre-seat accessory. Nor—as some young girls do—is it good form to carry small animal pets, guinea-pigs, lizards and the like, in the pocket of your cloak or wrap.

### THEATRE CONDUCT RULES FOR MEN

1. Do not, when a lady wishes to pass your seat, shift your legs slightly and compel her to squeeze past you. Rise at once when you see she wishes to pass.

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2. If you yourself have occasion to pass another person, always *face* the person you are passing. It is unpardonably rude to face the stage and turn your back on the person whom you are passing. This elementary rule of good theatre manners is very often broken.

3. Remember, that if you have gone to the theatre in formal evening dress, you *wear* your silk hat in the smoking-room or lobby.

4. Do not be a chronic "in-and-outer" between the acts. Should you wish to smoke—and *after* obtaining a lady's permission to leave—it is quite correct to seek the lobby after every *alternate* act, but not after each and every one.

5. When the approaching rise of the curtain is announced a few minutes in advance (by word of mouth or bell) do not linger till the last moment. The correct thing to do is to leave the smoking-room and lobby and at once go to your seat. It is rude to appear after the curtain has risen, and disturb others.

6. Seats in the orchestra middle front rows are more "fashionable" at the theatre than box seats. It is well to bear this point in mind when taking a lady.

7. When asking a lady to the theatre never wait to do so until the day of the performance, if it can possibly be avoided.

**After the Theatre.**—When the curtain has gone down (it is not necessary to wait for several final curtain calls) a man who has attended "the show" with a woman and is, naturally, sitting nearest the aisle, rises, helps her with her wrap, since this is far more easily done in the seat than in the crowded aisle, precedes her into the aisle, and waits at the aisle seat to help her out. They then walk up the aisle side by side. The host of a party brings up the

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rear. If, owing to the usual aisle crowd, the lady precedes the gentleman up the aisle toward the entrance no social law has been violated. In the case of a single couple, the gentleman at once proceeds with his partner through the lobby to the private car or taxicab which may be waiting, and sees her safely into it before giving the chauffeur his directions and entering the car himself. In the case of a party the host should see that all the women of the party have entered their car or cars before he himself enters. The unwritten law at any public occasion—be it church, theatre, opera, etc.—is that a lady may *never* be left alone on the sidewalk. Once the entire party is ready to leave, the host gives the order to drive to the restaurant where supper is to be eaten, or (in their proper sequence, and unless some of the members of the party have given instructions for their own cars to be in waiting at the theatre) orders the chauffeur to drive to the homes of the individual members of the party. In every case he leaves the car to help the lady out, and waits until she has entered the house before reëntering and driving off.

**The Opera.**—In practically every American city where a season of opera is given, and not only in New York and Chicago, attendance at the opera is distinctly a society matter. It is questionable whether the average "society" man or woman is an ardent music lover; but it is in good form to be "seen" at the opera, and the opera-box party (in contrast to the theatre, where society seldom appears in the boxes) is an acknowledged social institution. The "first night" of an opera season, in particular, is as important a social event as the first night of the horse show.

**The Invitation to the Opera.**—As a rule, a dinner invitation and the request to share a box at the opera go



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together. If the dinner is a formal one the hostess sends each of her guests (let us say there are four) either an engraved or an invitation written according to one of the accepted forms in current use. (Your stationer should be able to supply "form" cards which allow space for writing in the names of those asked, the day of the week, the day of the month and the hour.)

Mr. and Mrs. Algernon Coutant  
request the pleasure of  
.....  
company at dinner  
on.....the.....of.....  
at.....o'clock  
20 Wadleigh Terrace

This disposes of the dinner invitation. With the formal dinner card, however, the hostess encloses a short, less formal note, which shows that the party will proceed from dinner to the opera.

"DEAR MRS. GREY:

"In the hope that it may prove an added incentive for you to give us the pleasure of your company on Friday evening, I will add that we—there will be six of us—are going to the opera, where Jeritza is going to create the rôle of 'Ariadne'—after dinner.

"Very sincerely yours,

"ETHEL COUTANT."

**The Telephone Invitation.**—If one of the guests invited is an intimate friend of the hostess, the formal



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invitation may be made by telephone. Mrs. Coutant's maid calls up Miss Grey's home and delivers the message in its conventional wording: "Please ask Miss Grey if she will dine with Mr. and Mrs. Coutant this Friday, the fourth, at eight o'clock, and go to the opera to hear Jeritza after dinner?" The invitation thus delivered may be answered at once by telephone, as soon as Miss Grey's maid has learned her mistress's decision, or within the next few hours. If Miss Grey is out at the time the invitation message was taken, her maid reports it on her return, and Mrs. Coutant is rung up and the acceptance: "Please tell Mrs. Coutant that Miss Grey will be glad to dine and go to the opera with her next Friday"; or the regret, "Please tell Mrs. Coutant that Miss Grey thanks her for asking her to dine and go to the opera next Friday, but is very sorry that she is not able to do so, as she had already accepted a bridge invitation when Mrs. Coutant's message came," is telephoned to the sender of the invitation.

**Preliminaries.**—People who are not musical should not be asked to attend the opera as guests. At its best opera is a conventional and highly artificial form of musical dramatic entertainment. In spite of "singing actresses" and decorations, the musical interest and *not* the dramatic action inevitably dominates. Hence it is a great bore to the man or woman uninterested in music. On the other hand a hostess would find it difficult to give greater pleasure to a musical connoisseur than to ask her or him to share her box on the night some new singer makes her début or when some operatic novelty is presented for the first time. Then, too, in cities where the opera is a social institution, as in New York and Chicago, the opera box is

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a private and exclusive possession—in direct contrast to the box at the theatre. The same families own and appear in particular boxes year after year, and the fact gives the entire parterre circle (familiarily known in New York as the “Golden Horseshoe”) something of the character of a large and quasi-intimate social circle.

**In the Opera Box.**—The opera box presupposes formal evening dress for a man (See: “The Young Man in Society,” Part II, Chap. V), *not* a Tuxedo (which may be worn at the theatre), and evening dress for a woman. When the Opera serves as a prelude to a formal dance or ball, no restrictions as to display need be observed, and the hostess and her guests enter the box as though they were entering the hostess’s own home. Hats, of course, are tabooed and *décolletée* is the rule. When the women of the party (after the men have helped them slip out of their opera cloaks in the anteroom) are ready to enter the box, one of the men draws the curtains, the women enter and the last man draws to the box-curtain after him.

**Seating Precedence in the Opera Box.**—To anyone who has ever occupied a box at the opera the theory of precedence is simple. One waits for the hostess to indicate one’s chair, which she does in accordance with the rule everywhere recognized that age or special distinction entitle a certain guest to occupy the place of honor—the seat nearest the stage—and that the women of the party are given the first (and if necessary the second) row chairs. The space between chairs which directly front the stage is filled in by rear chairs as the guests take their seats. The hostess takes the front row seat farthest *away* from the stage and the men sit behind the women. That

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this arrangement is invariably followed may be seen at a glance on any gala night at the Metropolitan.

**During the Opera.**—While the rule which calls for absolute silence where music is performed is not always strictly followed in the “society” boxes in an opera house, and while some *quiet* conversation may be indulged in, it is not really in the best of form. Incidentally, any talking *never* rises to audible heights. The box-goers in a metropolitan opera house are usually people of culture and taste. If they are not always musical they make full allowance for those who are, and usually set an admirable example for others to follow. At the opera, too, the occupants of the boxes never offend with vociferous applause, or noise or commotion when they leave a box during an act, or enter it after an act has commenced.

One detail which emphasizes the social nature of opera attendance is the custom of entertaining gentlemen “callers” or “visitors” in the boxes, a custom which has come down to present-day American opera-goers from an eighteenth century European tradition. But such visiting from box to box is subject to rigid rules. Let us say you are the only male guest in a box with your hostess and four women friends. In that case you cannot call on friends in other boxes since it would be discourteous to leave the women in your own box alone. But if a male caller from another box happens in you may excuse yourself and call elsewhere—but only while you are represented in your own box by the other caller. If he is making his adieux you must try to arrange to enter as he takes his departure. No man may enter a box to call unless at least *one* of the ladies is known to him, though he may be well acquainted with all the *men* in it. If you

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wish to present a stranger to a woman friend in a box, it is essential first to obtain her permission to do so. If a man enters the box in which you are one of the male guests, and the lady upon whom he is "calling" occupies the chair in front of you, you must rise and give him your seat.

If you see a lady whom you may have met no more than once or twice, seated in a box whose occupants are unknown to you, it is not good form to call on her. If she is an intimate friend, however, you are socially well warranted in so doing. The limit of "calls" is in all cases the same: the intermission time between acts when the house is lit. As soon as the lights are dimmed preparatory to the raising of the curtain the calling time is at an end. The best of good form decrees that a caller leave a few moments *before* the lights go down. Callers in opera boxes are, as a rule, always introduced to all others in the box whom they may not know, since the hostess of a box is usually receiving a small, more intimate group and is, to all practical intents, "at home."

**The Large Opera or Theatre Party.**—An opera party or a theatre party is a favorite form of entertainment for the society matron to offer a group of young people, especially the younger girls and men of her set. A party of this kind usually includes a large number of guests, and the "blank" form (See p. 410), the personal note and the telephone are used in extending invitations. Quite often the opera or theatre party is a dual affair, in which the stage performance is followed by a dance at the hostess's home. It then takes on a distinct public-private character. The young society buds and their friends who accept invitations receive their individual tickets from the hostess by mail, together with a personal card giving the

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details they must know in the most concise form: "Place of meeting: lobby of the Metropolitan Opera House. Order motor to call for you at 20 Wadleigh Terrace at 1 o'clock, A.M." The hostess receives her opera (or theatre) guests in the lobby, and sends in those sitting together in pairs. She need not wait for any man who is late, but since she is the chaperon, she *must* wait for any girl who is not on time. After her guests have entered she joins them in the orchestra (for the size of a party of this kind precludes a box at the opera). In the theatre she may occupy a box near her party with some older friends instead of sitting with her guests. Hired busses (individual cars would "slow up" the "getting off" of a large party) carry the guests to wherever the dance—the second item of the evening's entertainment—is to be given. It is, of course, quite possible to give an opera party of this kind without a dance; or to precede it with a dinner.

**After the Opera.**—After-opera etiquette does not differ in any material respect from that observed at the theatre. The gentlemen help the ladies with their wraps, descend with them to the lobby and are driven home, to a café or restaurant, or a dance or ball as the case may be.

**The Church.**—The church, whatever its denomination, stresses the brotherhood of man. And if man—and woman—is expected to behave with seemliness and decorum in the mundane surroundings of the theatre or opera house, even more is expected of her or him in the house of worship. Besides, even the church whose service is the least ritualistic crystallizes its procedure in certain forms of observance, which call for corresponding recognition in the attitude and behavior of worshippers.

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**In Church.**—Church etiquette is of the simplest. The first requisite in every church is courteous (so far as your conscience will allow) conformity with its forms of worship. If you are a Protestant and are attending a Roman Catholic church with a friend you are in nowise committed to any *doctrinal* compliance if you use the holy water font, cross yourself as your fellow-worshippers do and conform to other external ritualistic observances. If you are a Roman Catholic and visit a Protestant church with a friend the same courtesy toward the formal observance of his creed should be shown. Every religion represents an elevating influence, and true courtesy calls for a show of respect. A Christian who is a gentleman, and who is touring in Algeria, will remove his shoes and accept the slippers offered him without question when in a Mohammedan mosque.

As in the theatre, a man allows a woman to precede him down the aisle to his pew, unless the woman with him does not know where it is. Where neither the man nor woman are pew-holders, the woman follows immediately after the usher, who stands aside to allow her to enter the pew. In every pew which is continually used the older members of the family usually have their preferred seats, and a guest who is attending church with a family party should always allow his host or hostess to point out the seat he is to take. The theatre rule which assigns the seat nearest the aisle to the man is also the general church rule.

No one in a house of worship should do anything to justify the truth of the medieval saying: "In every church the devil has an altar"—in other words, never obtrude the mundane and every-day upon the sanctity of a church.



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This includes restlessness, whispering, gossiping, paying attention to the dress or actions of others; the vulgar rudeness of sleeping. Whenever possible sneezing, coughing and any noise likely to disturb others is to be prohibited. When a collection is taken up money should be put into the plate quietly; there should be no ring of coins falling into the platter. In entering a church in which you are a stranger, either seat yourself quietly in a rear pew or wait for an usher to assign you a place in a pew farther front. On no account stalk into any pew which takes *your* fancy at the risk of disturbing a family party of worshippers. Dress in church, while conforming to the time and hour, should be simple. A display of jewels on the part of a woman is particularly out of place. The informal meeting of friends outside the church doors immediately after a service is quite spontaneous, and subject only to the ordinary observance of street courtesy.

**The Musicale.**—The musicale may be either one of a series of society subscription musicales given under the auspices of patronesses in a hotel ball-room or hall adapted to them, in the morning or afternoon, or may be a formal or informal affair in the home. For inviting guests to formal affairs of the kind given by a hostess the engraved "general" card may be appropriately filled it. Or an "at home" card may be used bearing the word "Music" opposite the terminal R.S.V.P. The telephone or a personal card invitation will answer for the informal musicale.

**The Hostess and Her Preparations.**—At an "at home" musicale the hostess receives as at any other social function. If it is a morning affair it may be given in conjunction with a luncheon (See p. 429); if an afternoon musicale, it may be followed by a formal or informal tea



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(See: p. 437). If it is an evening musicale it may conclude with dancing and a formal supper or cold buffet. The duties of the hostess do not vary to any extent from those of other occasions. In great houses, where a small private stage has in most cases been provided, it is natural to make use of it. But in any comparatively modest home noticeable efforts to transform an ordinarily comfortable drawing-room into an auditorium with a raised quasi-stage at one end smack somewhat of pretence.

Far better is it, whether your singers and instrumental artists are professionals or friends, to see that there is a well-cleared place in which they perform. The place should be easy of access, from which all furniture, etc., have been removed, since all objects break the sound-waves. If there is a rug where the artists are to stand or sit, see that it is taken up for the occasion. If the singer or player can have some natural resonance-box in the shape of a wall behind him, to help project the voice or the instrumental music, all the better. It does not matter if your arrangements for a musicale are simple and informal, but the music *must* be presented to the best advantage.

**The Guests.**—The first duty of guests at a musicale is to *listen* to the music. Talking is even less in place than at the opera. Aside from this, the rules of politeness are those naturally observed on any other occasion. If some professional artist is the main attraction of the affair the hostess should, so far as possible, introduce such guests who wish to meet the artist in question. The social status of the artist seems to vary. Some great operatic singers and instrumental virtuosos make it a rule never to appear as *artists* at any social functions, though they may accept

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invitations as private individuals. Others appear for a fee and are quite willing to waive any claim to social recognition. Still others expect social recognition as well as a fee. The tactful hostess must find the compromise which will best suit her purposes. The simplest and kindest (as well as the most intelligent) thing to do, as a rule, is not to raise any question of social distinction or difference, to accept the artist—whenever possible—as a guest, and treat him as any other.

**Other Similar Home Activities.**—Much that has been said about the home musicale applies in general to amateur theatricals (which naturally have incidental problems of their own) and such lectures, addresses, etc., as have a definite social environment.

## CHAPTER V

# MOTOR ETIQUETTE

It is easy enough to dismiss the question of motor etiquette—as one estimable book on etiquette has done—with the generalization that “There is no etiquette of motoring that differs from all other etiquette,” and the added commonplace that one should not be a “road-hog.” As a generalization this is true enough, but there are certain definite rules and regulations dictated by good breeding and socially observed which have grown up with the automobile and may be said to have crystallized into a code. This code of “motor manners” which has been developed by the universal popularity of the car, often sinned against in practice, is something quite apart from the legal code governing the use of the auto.

**The First Thing to Remember.**—From the standpoint of good manners, the first thing to remember is that the guest in your car is on exactly the same footing, or rather “seating,” as the guest in your home. Hence you must not expose her or him to danger in order to show your ability as a driver or indulge a natural propensity for speeding. Driving a car while even slightly under the influence of liquor, quite aside from being a statutory offence, is one against good breeding as well, because of the danger to which it exposes car companions and road companions. Finally, when a chauffeur is at the wheel

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he is proxy of the owner, who is responsible for the observance of all the rules of courteous driving.

**The Rules of Precedence in Seating.**—When a chauffeur drives the car, the woman owner's proper place, as in a carriage, is to the *right*, in the rear seat. A man must resign the right hand seat to any lady who may be with him, for the right hand seat is the seat of honor. The Spanish proverb: "To the guest, however poor he be, the best place is always given," is the law of the motor car. Do not be so rude—if you are a wife and it is your custom always to sit beside your husband when he is driving—to insist on doing so when you have a single guest, who is thus left quite alone and abandoned to his or her own resources on the rear seat. Guests have the first claim to inside seats on all occasions. The seat beside the owner, when he or she is driving, is often regarded as a courtesy seat, and the invitation to occupy it is considered a compliment. The maid's place in travelling is on the outside seat with the chauffeur, unless her mistress prefers her company within the car. A point worth remembering is that a week-end guest who brings a man or a maid to the house-party permits the hostess (or her representative) to determine whether the guest's servant goes on to the house in the front seat of the car sent to meet the train, or follows in the station-wagon, with the luggage. In a touring party including young girls the chaperon is entitled to the seat of honor. The host, if he himself drives, should be careful not to show preference by distinguishing some special woman guest with an invitation to sit beside him at the wheel. Each woman in the car should be invited to do so in turn.

**The Young Girl in the Car.**—Every careful mother

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will know when, where and with whom her young daughter motors. She will see to it that all her motoring is done in accordance with the established laws of chaperonage and good breeding already discussed, especially in the case of girls in the high-school period. She will not allow her daughter to be exposed to the free and easy intimacies of the auto "petting party" in a high-school boy's roadster, so easily calculated to destroy modesty and respect for self in the young girl. No well-bred girl, of course, should ever accept a "lift" from a motorist who is a stranger. When she is travelling alone she should never, at a city railroad terminal, take the first taxi which offers to reach her destination. In any larger station there are usually taxi companies affiliated with the railroad, or (safer still) railroad busses. The use of a vehicle of this kind fixes responsibility and ensures safety. It is best, too, for the young girl not to accept an offer to be driven to her destination in a city strange to her made by some chance train acquaintance.

**The Discourteous Driver.**—There are certain courtesies of the road which are all too frequently ignored by drivers who are well-mannered anywhere save in a car. The discourteous driver:

1. Never sees a woman or child waiting at a curb or crossing.
2. He always forgets that streets and roads are *public* thoroughfares, and that the man on foot shares equal rights with the owner of brougham or limousine.
3. He does not hesitate to block foot crossings, instead of stopping so that pedestrians may cross from curb to curb.
4. He flirts with the controls when the car is moving in

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a crowded road, and forgets that it is far more polite to keep his eyes *on the road* when shifting gears than to look at a woman guest when talking to her, and thus expose her to danger.

5. He forgets that it is no more than civil to call out "Thank you!" to the man in the other car who allows him to cross a narrow bridge first.

6. If a woman, the discourteous driver does not realize that the rule of "ladies first" must not be applied to the exclusion of the established rules of the road. The fact that she is able to "step on the gas" does not entitle her to act boorishly.

7. Man or woman, the discourteous driver ignores the fact that the hateful glance or baleful glare at another motorist is merely a species of wordless curse and almost as offensive and rude as the tabooed phrase itself; and forgets that the motto of the French at Verdun, "They shall not pass," should never be misapplied for selfish ends on the road.

**The Courteous Driver.**—The courteous and careful driver, on the other hand, never fails to observe those procedures which make for the convenience of others:

1. He remembers that the carrying of licenses and identification cards is a civic courtesy as well as a civic regulation.

2. He never forgets that "gas and booze" do not mingle well, and that though the hand may still be clever at the steering-wheel, good judgment is not geared up to normal even after a few drinks; and good judgment is one of the corner-stones of road courtesy.

3. He does not imagine that he belongs to a society committed to the ideal of making pedestrianism the most

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deadly of out-of-door sports. He waits for women and children and—even men.

4. He knows that he should not, especially when there are women in the car, try to pass another car near the top of a steep hill, where a curve may lie just ahead.

5. He bears in mind that when so-called "whistle beaters," "corner cutters" and "jay walkers" on foot offend, that these are ill-bred persons who simply carry their bad manners from the sidewalk into the street, and that he places himself on their level if he loses control of his temper.

6. He does not have to be told that racing trains, when he is carrying women passengers, is one of the crudest forms of discourtesy because of the almost unavoidable danger it entails.

7. Finally, he always gives the small car an equal chance, and is invariably courteous on the road because courtesy is the only means of safety.

**The Right of Way.**—The technical right of way on the road is something which must be interpreted with courtesy and common sense. Generally speaking, the rule is that the driver on the right has the right of way at a street crossing. But there are exceptions, when mere position does not count. The right of way law in most states even instances these exceptions. So, where the right of way rule is open to another interpretation, do not think you are always justified in darting across the front of a car coming from the left—the man on the right, for instance, may have trouble with his brakes. Common courtesy takes it for granted that you will let common sense tell you when not to insist on what you consider your rights.

**The Horn.**—The horn is the voice of the motor car



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and should be, so far as possible, a well-bred voice. The auto horn attached to the motor-car of the German emperor, which tooted the leading motive of a Wagnerian opera in the pompous days before the War, was not a well-bred horn, since it offended against a primal law of good-breeding: the law demanding that one should not call attention to one's self by some startling or ostentatious eccentricity. The driver should never forget that the horn is a means to ensure safety in driving, not a honking apparatus for wordless "cussin'" and swearing. The following points in horn manners should always be observed:

1. The horn should always give precedence to the locomotive whistle at a railroad crossing. Not to blow your horn is the best railroad crossing etiquette. It is vitally important that everyone hear the train coming; and the train would not stop for your horn, but the sound of your horn might make it impossible for others to hear the whistle of the train.

2. Always sound your horn when about to back.

3. Avoid the following kind of selfish rudeness: You are following a car ahead. The car ahead is in the act of passing one immediately in front of it. It is clear that your car and the car ahead cannot pass the third, leading car at the same time. Under such conditions if you persist in honking insistently for the preceding car to give you the right of way, you are nothing less than insulting.

4. Never "cut corners" without blowing your horn.

5. Always touch the button to sound a warning when you come to a curve in the road.

6. The ordinary polite conversational tone of the motor horn should be a series of brief chuckles. The loud, long

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blast should be reserved for emergencies. If otherwise used it is as rude as shouting at a person when all you have to say may be said in a quiet, every-day tone.

7. Never start on a night journey with your horn out of order.

8. On a crooked and winding mountain road, you may feel that the continual sounding of the horn is an offence to nature where she displays herself in towering hills whose snow-clad silence makes your tootling squawks appear downright discourteous. Yet, remember that the safety of your friends must be a first consideration, and that you are kinder and therefore more courteous to them when you keep your horn sounding. Nature will remain sublimely unconscious of your affront, and you should not expose others to death as the result of a collision to indulge in a beautiful æsthetic emotion.

**The Hand.**—What might be called the “hand discourteous” is the one—alas, too often it is a lady’s!—which waits till the very moment its owner is ready to turn her car, darts out for a brief second as though trying *not* to be seen, and is at once jerked back; while the owner, swinging her car, acts as though she were convinced she had complied with every courtesy of the road. It goes almost without saying that hands should not wave arrogantly or imperiously nor turn into clenched fists. Always put out your hand when making a turn, whether it seems necessary or not; the action should be a matter of habit.

**“Cutting In.”**—“Cutting in” is one of the grossest of motor incivilities—though many do not know that it is an offence against the law as well as a breach of good manners—and cutting in so close as to shave the fender of another car is rudeness unqualified.

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**The Road Hog.**—The old song which advises all and sundry to “keep in the middle of the road” was written long, long before the advent of the auto. The “road hog,” however, still takes it literally as his rule of conduct. It is safe to say that the “sport driver,” the “one-arm expert” who affects loud clothes, bright ties and noisy girls is usually a “road hog.” Yet he is by no means the only one: staid elderly gentlemen, and gently nurtured women who may be otherwise correct in their relations with others, are also offenders on occasion. Others—men and women—who should know better also offend, especially the male and female speed maniacs. Road hogging involves the contingent rudeness of “giving” others one’s smoke or dust and, all in all, is perhaps the most general and objectionable of all forms of motor discourtesy. The real hog shows a certain consideration for his kind; the human road-hog never. The only defence the decent motorist has against the “road hog” and the speeder is to go slow or stop. Fear of the law will not turn the “road hog” into a gentleman, for the law is an external punitive coercion and good breeding must develop from within and be encouraged by example as well as precept. If you value your reputation as a courteous driver, avoid first of all any chance of being summed up in the phrase “a roaming inconsiderate.”

**The Road Samaritan.**—The opposite of the “road hog” is the good Samaritan of the highway, who is always ready to aid a fellow motorist. Automobile manners, like all others, are subject to local variations, but the courtesy of motor first aid should be observed everywhere, North, East, South and West. It makes no difference what the motorist in distress may need: oil from your spare tank,

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water, a tow, help in patching a tire, or merely friendly counsel. To shoot past selfishly indifferent when a motor hood is beseechingly raised is almost like disregarding a distress signal at sea.

**Courtesy and the Traffic Officer.**—While the motorist need not expect too much courtesy from the traffic officer—especially in forms of speech—good sense as well as good manners enjoins unvarying politeness on his part. Timely observance of the courtesies of speech may prevent you from talking yourself into a police court. The woman, in particular, who sweetly and gently begs an officer to tell her wherein she was at fault, expresses her regret and promises not to offend again is seldom arrested. Nowhere is discourtesy more quickly resented by a judge or jury than when an auto offender is haled into court.

**Civility in the Garage.**—A woman should always courteously recognize a civil salutation or “good-morning” on the part of a garage attendant. If she is taking her car to a service station for the first time, she must not think the garage man rude if he says: “You’re pretty dirty, lady. You need a bath.” A car is always “you” and never “it” in garage parlance.

**Lights.**—Proper lights are just as essential to road courtesy and safety in night driving as the horn. The one great rudeness (aside from the positive crime of driving at night with no lights showing) of which the motorist is guilty, is that of shooting, flaring and glaring over the road at night, turning the spotlights into the middle of the road and blinding the eyes of the driver of an approaching car, instead of dimming them. To face another driver with a glare that blinds shows absolute disregard for his safety and convenience and your own. Another light

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discourtesy is showing only one light, which may easily allow your car to be mistaken for a motor-cycle.

**Parking.**—Parking, as one result of the often inadequate parking space, leads to much motor discourtesy. We will give two instances: Suppose you have driven your car so close to another that the other car has no chance of getting out. Its owner puts his gears in reverse to hint that he would like to get out. At once you blow a blast on your horn. You are justified in this instance, because you are waiting for a lady who is coming out of a shop. It would inconvenience her if you moved. But—if, when your passenger has boarded the car, you toot your horn aggressively to show you want the other man to wait *until you have gotten completely away before he starts*, you are uncivil in the highest degree. A second favorite parking rudeness is giving another car a bang with the bumper when moving from the parking place.

**The Appearance of Your Car.**—Your car should always be as well-groomed as you yourself are and, if you have a chauffeur, should present an appearance in keeping with his uniform. It is safe to stick to the highly polished finish: maroon, dark blue or black for town use, and prefer a dull-finished grey car, with a touch of color to relieve it, for road use. This, of course, is largely a matter of individual taste. A smart gown always supposes a smart car, one which is clean and spotless within and without and whose license-plate may be read without the aid of a scrubbing-brush. A rear seat shield of some kind and the handy bag for toilet articles usually adds to the comfort of women guests. A model and color distinctive without being conspicuous should be the ideal. You would not wear a gown so extravagant or fantastic

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as to arrest the eye. The same rule holds good for your car. It should not be garish, gaudy, extravagant in line, with a clashing color-scheme and upholstery offensive to good taste. The appearance of a car should at once place the owner as a lady or gentleman.

**The Chauffeur.**—It seems natural to consider the chauffeur, a specialized outdoor man, here in connection with his work, instead of elsewhere (Part Five, Chap. IV). The chauffeur's position is one of responsibility because, aside from doing his work, he embodies the owner's standpoint with regard to motor courtesy. A chauffeur, no matter how well-liveried, who is guilty of the road rudenesses already instanced reflects his owner's attitude toward others; for a well-bred owner will not tolerate a chauffeur who, satisfactory in other respects, is a "road hog," a "cut in," etc.

Corresponding to the carriage groom is the motor "second man," a page or groom whose presence on the outside seat of a limousine relieves the chauffeur of service duties—opening the door of the car, helping ladies in and out, ringing bells, etc.

The chauffeur in charge of a smart motor-car should always have two uniforms or liveries, a dress uniform for town use and a service uniform for the country; and the motor groom's liveries should match the chauffeur's in every detail, including flat, visored cap, gloves, leather leggings, and coat. The perfect chauffeur is one who has instinctive good road manners, is an excellent driver and—especially where a luxurious car is in question—he should be personable in order to be in keeping with his car. As has been said, he should be "an expert mechanic who looks the way a 'dancing man' should but never



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does." The "smart" chauffeur uses the military salute in acknowledging an order or direction.

When a chauffeur is furnished with a hired car engaged for a trip or tour, he will not, if he is a well-trained man, try to intrude on the quasi-privacy of his travelling party. For the time being he is their servant, and is not entitled to any other footing.

**Motor Dress.**—When the motor is used in town for shopping and transportation and driven by a chauffeur, the question of special "motor dress" does not exist for a woman. She wears what the season and the occasion call for, in accordance with the modes of the moment. This also applies more or less to the woman who is travelling in a luxurious car where every least detail of convenience (including insets for cigarette case, toilet water, desk, etc.) have been specially designed to make the car a moving drawing-room and boudoir. But when she herself is driving, for the pleasure of driving, she wears some form of the leather homespun motor-coat in winter and heavy suede gloves or leather gauntlets. In summer the white blouse, which is always fresh and launders easily, or the white crash suit or any summer dress which is simple and suited to the occasion is best. Men's winter top coats, slip-on coats, and sweaters vary with the changing fashions. The most important point is that they are warm. Reinforced leather gauntlets for winter and lighter driving gloves for summer may be taken for granted.

**The Motor Tour *De Luxe*.**—The ordinary motor tour, be it long or short, which brings together under camping or excursion conditions a family party of intimate friends is subject only to those general rules of common courtesy which mark home existence, modified by



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the freedom of the road. The motor tour *de luxe*, which is the road equivalent to the yachting trip, is a very different thing. Its success rests largely on proper knowledge of which are the host's duties and obligations and which the guest's.

The host's first duty is to subordinate himself entirely to his guests' comfort, convenience and interests. If he has shown tact in selecting congenial guests this will not be difficult; but no matter what may develop in the way of annoyance, lack of harmony or accident, he is supposed to dominate the situation. If he cannot develop the resources needed out of his own personality, no instruction will enable him to do so.

His material obligations to his guests are fixed by custom. He pays their expenses at all hotels (save special service items)—for any necessary roadside entertainment is included in his invitation—and this is all.

It is the guest's social duty to his host to rise above petty discomforts and make clear that the trip is an enjoyable one. Neither men nor women guests should crowd the car with luggage, for the space of even the largest car is limited. The indispensable toilet necessities in the most compact form should make up the sum total of hand baggage. Guests should make arrangements, as soon as the itinerary of the tour is in their hands, to receive fresh linen and other clothing at the hotels where the party stops.

### MOTOR COURTESY HINTS AND COUNSELS

1. Do not yield to the natural temptation to slay the pedestrian with the "I-dare-you-to-hit-me" attitude, who knows his rights.

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2. The courtesy you show in carrying a tow-rope with which to aid fellow motorists may easily turn out to be a kindness shown yourself.

3. The first rule in case of accident is to stop, not only because it is the law of the land, but also because it is the law of human decency. If you are a guest in a car involved in an accident, your first duty of courtesy is to keep your eyes and ears open and your mouth shut.

4. Ambulances and fire engines *always* have the right of way, in every city.

5. If you come from a Southern city, whose motor and traffic ordinances may differ from those of the Western or Northern city in which you find yourself (or the other way round), lack of civility in arguing and discussing the differences with a traffic officer may prove expensive. He is in the right because you must conform to the ordinances of the city in which you find yourself.

6. It is courteous to watch where you, and not where the passers-by are going, and to keep in line and not move your car about in congested traffic.

7. If you are touring in England you must conform to the custom of the country: they drive there on the left hand side of the road or street.

8. The "sensational stop" is a grave breach of good manners. To dash up before a hotel or public building at full speed, gear in high, slam the brake so that the rear wheels lock and the car skids to the stopping point, not snapping off the ignition until your stop has been reached, is the height of bad form, because so evidently prompted by a desire to "show off." The proper stop, if you are on the other side of the street, is to take the turn on second, at medium speed, throw the lever into neutral,

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cut off the ignition and coast easily to the exact spot in which you wish to stop, and not applying the brake until the ignition has been cut. This stop is the dignified and well-bred one.

9. A gentleman remembers that a car belonging to a woman friend is not public property with which he may experiment.

10. It is as ill-bred, when touring in England, to display the Stars and Stripes on the bonnet of your American car as it would be for an Englishman to sport the Union Jack on the bonnet of his car when touring in the United States.

11. When a competent woman driver of your acquaintance asks you to "crank" her car, she knows what she is about. It is rude, and implies a doubt as to her common-sense and ability, to climb into the seat instead, clutch the wheel and tread the starter pedal. You would probably not climb into a man's car under the same circumstances.

12. Aside from anything else, it is not being decently polite to your car when you "step on its tail," and force it to jump round a corner.

13. Your car may serve as an excuse for a clever and original type of party. Few owners, however, feel that they care to celebrate more than a "first" birthday dance, marking the car's first year in the family circle. The garage floor may serve as a dance floor, and the car's birthday supply the motive for a pleasant social gathering given on a lighted lawn, with music and refreshments.

14. The rules observed anywhere where a group of people agree to share the expenses of an expedition apply, of course, to the motor tour taken under such conditions. The wear and tear on the owner's car, naturally, are not

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taken into account; but the sum total of service fees, repairs, cost of oil, "gas," etc., is divided and paid on a *pro rata* basis at the end of the trip, the member of the party best qualified to do so tallying the expenses as they occur, and auditing them. If you are touring under these conditions you pay your own road bills, so far as food and lodging are concerned.

15. A car should have but *one* driver. The wife who directs her husband at the wheel, or the husband who directs his wife, are directly responsible for accidents. Rude indeed is the wife—and, sometimes, even children take a hand in directing their elders at the wheel out of their superior (?) driving knowledge—who keeps chirping: "Henry, dear, do be careful, there's a car coming!" or "Henry, you should have blown your horn then!" "Henry, I'm sure you don't see that car trying to get past you!" and so on without stop.

16. Kindness to others, which is true courtesy, should prevent your ever allowing a boy or girl under seventeen to drive your car.

17. Unnecessary noise, smoke or gas annoys others, hence muffler cut-outs are forbidden by penal as well as social law.

## CHAPTER VI

### THE COURTESIES OF CLUB LIFE

**Clubs in General.**—The day has long since gone by when Higginson's dictum that "The modern club is simply a more refined substitute for the old-fashioned tavern" may be said to have a more universal application. The club, broadly speaking, is an organization whose members meet for social intercourse or some other common object. But in character and individuality clubs vary almost as much as the individual homes. It would be out of the question to consider in detail the specialized types of clubs, athletic, yachting, literary, debating, the sports clubs, golfing, etc.; the professional clubs, military, engineering, chemical, medical; the scientific and literary bodies or debating societies. Certain rules of courtesy are applicable to all. Some clubs are less and some more exclusive, but the proper forms which regulate the activities of the club member within clubhouse walls in a socially well-established and well-conducted club do not vary greatly. The printed laws and by-laws and the unwritten laws which a member learns only by habit and observation are a club's formal and informal code of manners.

**The Man's Club.**—Membership in the average club for men, whose purpose is mainly a social one, implies first of all that members be acceptable to each other. The club offers a convenient meeting-place for men who have

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common friends and common social interests. It supplies a neutral ground, yet one more distinctive and personal than the hotel, where they may entertain male guests who, for one reason or another, they do not wish to entertain in their homes. It may take the place of a home (where there are bed-rooms) when the feminine portion of the family is out of town, while the men must remain. And it offers opportunities for rest, recreation and congenial society in semi-intimate surroundings.

**Proposing a New Member.**—To join a club it is usually necessary to be “proposed” by one of the members. In a larger and more popular club there is usually a permanent “waiting list” and people are not “invited” to join. Two types of club members as a rule take little part in club activities—“honorary” and non-resident members, though the first pay no dues. Once you have mentioned to a friend that you would like to join his club, and he has offered to “put up” your name (which involves his finding a friend common to both of you to “second” the motion) the proposal gets under way. The sequence of events then is: 1. Your name is written in the register of membership proposals, followed by the names of those who have proposed and seconded you. 2. Your name is posted on the club bulletin of new members proposed. 3. Your proposer and his second, together with as many friends as can be found to do so, send letters of character endorsement to the board of governors; and as soon as possible present you to one or more of these gentlemen. 4. At the next meeting of the board of governors your name is submitted by its sponsors and (unless you are black-balled) you are elected and formally apprized of the fact the following day.



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**The Host at the Club.**—"Putting up" a friend at your club is a very different matter from "putting up" a man for membership. It is one of the most convenient forms of masculine hospitality. If you have just been elected a member yourself, do not at once begin to distribute guest cards or "put up" people at your club. The first thing a dispenser of club hospitality must remember is that his guest members must be acceptable to his fellow-members as well as to himself. If you entertain a man at a hotel you assume only the most indirect responsibility for his conduct and behavior. If you "put him up" at a club you are directly answerable for him. The position a club host must take is that of a host in his own home. Incidentally, he is responsible for the conduct, manners, personality, and the payment of the bills of his guest. A club guest, properly speaking, has few expenses: they are assumed by his host, and include club service of every kind.

**The Guest at the Club.**—The guest at a club, whether introduced personally or by card, after his name is written in the "visitors' book," is entitled to any and every service and convenience the club can afford—with reservations. Like any guest in any home his rights are limited by those unwritten laws of good breeding which respect the prior claims of others. In a home the guest would not intentionally take possession of his host's favorite arm-chair. In the club he would not preëempt the current copy of a popular magazine in the reading-room at a time when some member is accustomed to look through it. It is wise for guests to learn the hobbies and age-honored practices of the older and more prominent members. The time rule for a club guest is as rigid as that for a house-party member. If you have been "put up" by a friend for



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three days, you should have left the club-house before the fourth. A two-week extension privilege does not mean one of fifteen days. A guest's credit at a club while he is in residence, is unquestioned: on the other hand, he must make it a point of honor to meet all bills before leaving.

Often a club host assumes entire financial responsibility for his guest: his meals and incidental expenses of every kind are assumed by the friend who is his host. His tips, in clubs where tipping is allowed, the guest himself pays.

### WHAT A GUEST AT A CLUB MAY NOT DO

1. Speak first to club members unknown to him.
2. Bring others who are not members into the club.
3. Question any item of his club bill.
4. Act as the host at a meal in the club in which he himself is a guest.
5. Pass adverse comment of any kind on the club or its institutions.
6. Ever hint or request that his host introduce him to any one.
7. Ever do or say anything which will reflect on his host's introduction. In most clubs a "club card" or "guest card" is sent the guest who is to be "put up," upon a written request on the part of a member:

The Secretary,  
Valbrook Club.

DEAR SIR:

Please send Mr. Algernon Coutant, of Los Angeles, a guest card entitling him to all Club privileges for five days.

Very truly yours,

HENRY MORTON

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The card itself, an engraved form (which varies only slightly and is the same in most clubs) in which space has been left for the insertion of the stranger's name and the time of his stay, is then forwarded to the latter :

The Valbrook Club  
Extends its privileges to  
Mr. Coutant  
from Oct. 4th to Oct. 9th  
Through the courtesy of  
Mr. Henry Morton (written)

**The Well-Bred Clubster.**—Any detailed insistence on what good breeding on the clubman's part should be leads inevitably to the home comparison. Allowing for the somewhat greater latitude a man might be expected to enjoy in exclusively masculine society, there is no great difference. One does not break in on tête-à-têtes, unless both of those engaged are well known to one. One does not speak to those with whom one is not acquainted. In each and every case one must act as a gentleman would in any other surroundings.

**The Country Club.**—The country club stands midway between the club for men only and the woman's club. Its links and courses, its rooms and verandahs are open to guests of both sexes and, since most country clubs are a focal point for the general social life of a group of people who are well acquainted with each other, their whole atmosphere is a less formal one than that of town clubs. As is the case with city clubs, country clubs vary in exclusiveness. As a rule, however, admission to membership is more easily secured. In good country clubs there are

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usually rules prohibiting smoking by young girls under eighteen; though the custom of smoking after meals, at dances, etc., is rather generally followed by young girls above that age and by older women.

**The Woman's Club.**—Women, as a rule, are obliged to give much of their attention to the social demands of their own homes and their own social group. Hence, in spite of the increasing number of women's clubs founded for specific purposes (practical, civic, educational) they are not, as a distinctively *social* institution, as popular as the men's clubs, generally speaking. On the other hand, the woman's social club is usually an admirably conducted affair. Women club members are, perhaps, more apt to forget that their club is *not* their home; and to break rules which, at social functions, limit the number of guests.

All women who belong to a social club should, as a matter of duty, and though they may not care for cards, learn to play cards because of the large part bridge and five hundred are apt to play in all club entertaining. It may be said for the benefit of all ladies who regard smoking as "smart" or "chic" that The National Federation of Women's Clubs does *not* countenance smoking in women's clubs. This in itself is a sufficient indication of the attitude of the best representative body of feminine opinion (even though it be not "fashionable" opinion) in the United States (See: Part Two, p. 114), and should have weight with those who may feel inclined to justify the lady's cigarette on grounds of smart metropolitan and suburban practice.

As a rule members of a woman's club are allowed to entertain men as well as women friends in the club dining-rooms. The tête-à-tête tea with a *fiancé* or a male relative

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is quite proper. But dinner tête-à-têtes with men friends are not always held to be in the best of form, though the rule against them is often relaxed in country club practice.

Dress.—The general rules of afternoon and evening dress apply to the club as elsewhere as far as men are concerned. Formal club affairs in any club call for formal dress in the evening both for men and women; afternoon dress for men and afternoon calling costume are correct for women. White flannels are not out of place for man's evening wear at the country club, where, naturally, the constant wearing of sport clothes makes for informality. Yet, while sport clothes at the country club require neither excuse nor explanation, they do not justify ignoring elemental courtesies. No gentleman sits down to a tea or dinner in a country club after indulging in any bodily exertion without having bathed and changed. Good breeding always draws the line between informality and a disordered dress, hair and general appearance.

## CHAPTER VII

### CORRECT MANNERS IN THE HOTEL

**The Hotel.**—In medieval and eighteenth century France, a great noble of the kingdom, when he came from his landed territories to Paris, took possession of his own "town house," his *hôtel*, which in size and splendor had to conform to its owner's dignity and importance. Thus, the hotel was originally a private palace or dwelling, and the *maitre d'hôtel* is still the head of the table service in any large private as well as public establishment. In this day the hotel is a house for the entertainment of travellers and for permanent guests who make it their home, a place where well-bred people come in contact; and hence it has a code of manners which the rules posted in its guest-rooms do not cover.

**How to Register at a Hotel: A Man.**—If we begin at the beginning, it is clear that the first thing a man or woman does on entering a hotel is to register. Those who have never stopped at a hotel might bear in mind that when, either as they step from their taxi or enter the lobby, the doorman or bell-boy who attempts to take hand-bag or suit-case does not—in this instance—intend to rob them. It is merely his duty to do this. The rule of registry is fixed and simple: one signs as when signing a check: Frederick Towne or Frederick L. Towne, however the name is usually signed, *without* street or street num-

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ber, followed by the name of city or town, New York, Los Angeles or Meadville, as the case may be.

When you have registered the clerk hands the bell-boy your key, the latter precedes you to the elevator, steps aside for you to enter, precedes you in leaving the car when your floor is reached, unlocks the door of the room, sets your suit-case on its stand, opens the door of the bath-room, tries the lights, lays the door-key on the table and is then unobtrusively—if he is a well-trained “bell-hop”—ready to receive your tip, which, according to the hotel and the individual, may range from ten cents to twenty-five. If you wish ice-water you may improve the opportunity and ask the bell-boy to bring it: it will save your ringing. Since this is a separate service it calls for another tip.

**How to Register at a Hotel: A Woman.**—For a woman the process is just as simple. Relinquishing her grip or bag to the doorman or bell-boy when she steps from her taxicab, she signs the register. Yet while a man *never* writes “Mr.” or any other title, a woman *always* prefaces her name with “Miss” or “Mrs.”: “Miss Gladys Tremaine” or “Mrs. Algernon Grey,” stating her city and omitting her street address as a man does. A woman at a hotel should never forget that she is expected to tip as liberally as a man does. If she slights this rule the service received is very apt to dissatisfy.

**How to Register at a Hotel: A Man with a Family.**—Law and custom unite in demanding that everybody staying overnight in a hotel be registered: man and woman, husband and wife and child, and any servant brought within the hotel gates. The most correct form of entry (as in all cases *only* the city is put down as an

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address), if we take for granted a family consisting of a father and mother (the latter with a maid in attendance), two children in their 'teens, a baby with a nursery governess, would be the following, the names listed in the order given:

Frederick L. Towne	Los Angeles
Mrs. Towne	" "
and maid	" "
Miss Geraldine Towne	" "
Frederick L. Towne, Jr.	" "
Baby and governess	" "

When a man and his wife are registernig at a hotel the dropping of the "Mr." which would be proper if he were alone does not apply. Many men, however, prefer—and they are, if anything, more correct in so doing—the following joint signature:

Frederick L. Towne	Los Angeles
Mrs. Towne	" "

to the (also correct)

Mr. and Mrs. Frederick L. Towne	Los Angeles
---------------------------------	-------------

The fact that several small children and their nurse are included in a family party does not mean that the individual names must be entered. The following form of entry:

Frederick L. Towne	Los Angeles
Mrs. Towne	" "
Two children and nurse	" "



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(the *name* of a nurse, valet or servant is never registered), is entirely correct.

**The Problem of Feeling at Ease in the Hotel for the Lone Woman Guest.**—A man, as a rule, spends less time in a hotel, in town or out; but woman's freedom of movement is always more circumscribed. The inexperienced woman travelling alone is apt to feel at a loss as to how to act and what to wear. Yet her problem is not really a difficult one.

**Dress and the Table**—To feel that her clothes are what they should be, is more calculated to place a woman at ease than anything else. Aside from this, there are only a few things to remember: 1. She is not, merely because she is alone, *compelled* to have her meals served in her private sitting room.

2. No hotel, either in the ladies' parlors, the verandah, or the dining-room, is a place in which to *display*, day by day, elaborate gowns and jewels.

3. She should always wear her hat in the hotel dining-room at breakfast or luncheon *if* in a large (or small but elegant) city hotel. While it would be too informal an act to appear hatless in the dining-room of a large cosmopolitan hotel, it would be quite correct to do so at meals in a quiet country inn.

4. For breakfast or lunch it is correct to wear a modest suit, with coat unfastened (or spotless sport clothes). In the evening the wearing of a *décolleté* only half-revealed, shielded by a scarf or wrap, with very few ornaments or jewels, shows at once that the guest differentiates between the hotel as a public place and the private home.

5. A guest should not forget to greet her waiter with a

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good-morning at breakfast and a good-night when leaving her table in the evening.

6. She should wait to catch the head-waiter's eye and follow him to the table he selects for her. Of course, if she has a choice, she may quietly indicate it to the head-waiter. But under no circumstances does a well-bred woman, when she puts in an appearance in the hotel dining-room for the first time, stalk ahead and pick a table and then complain and argue with the head-waiter should it happen to be reserved.

7. It is well worth her while to secure the best service at the table—which is prompted by courtesy and consideration. She may ask the waiter for suggestions, but should not ask him whether the filet mignon is *really* tender, or the shad roe fresh. This merely reflects on the questioner's own taste in choosing a hostelry where such a doubt could arise. She should not fuss or hurry a waiter, heedlessly interrupt his other orders, or if some trifle is not to her taste, at once summon the head-waiter and complain.

**The Relations with Other Guests in the Dining-room.**—A single woman's relations with other guests should be established easily and naturally. They should never be hurried. Nod for nod, greeting for greeting, answer for question, should be the rule to begin with; and a magazine or a book will help to while away time between courses at the table, and prevent that dreadful feeling of having nothing to occupy the attention which always assails a stranger in a strange place. When, in the course of a few days, in the country or watering-place hotel, she has met and talked informally with other guests on the tennis-court, golf links or beach, she very probably

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will be asked to join a party at lunch or at dinner. If she accepts she must show that she is only "visiting" by making it a point to appear at her own table for the following meal. In general, hotel conversational two-somes with a man in the dining-room should be avoided by a woman alone in a hotel. She should not permit a man acquaintance to eat with her *à deux*, since it would at once give rise to gossip. This, of course, does not apply to verandah chats, etc.

**The Hotel Menu and How to Choose from It.**—The word menu, accepted synonym for bill of fare, is derived from the Latin *minuere*, "to diminish." But it does not seem to do justice to its derivation, since its tendency is to increase. The hotel or other menu card is usually English, with an intermixture of French terms, the latter a heritage from the days when the French ruled in the kitchen as well as at court. Many people, when confronted with a hotel menu are at a loss because they do not know what they are going to get when they order. The following represents a typical first-class hotel menu, and the sixteen foreign words or phrases checked (\*) are defined, together with others one is apt to encounter, in "The Handy Menu Guide," which follows the card.

### THE ROYAL PALMS

#### NEW YORK

*Canapé of Anchovies	Crab	*Ravigotte
Cape Cods	Blue Points	Mattitucks
Little Necks	Cherrystones	
Ripe Olives	Celery	India Relish
Picked English Walnuts		Colonial Chutney

# THE BOOK OF GOOD MANNERS

Cream of New Asparagus	*Consommé
Chicken Broth with Noodles	Green Turtle Clear
Cream of Tomato	Clam Broth

Kingfish *Sauté, Meunière	Delaware Shad
Boston Schrod	Finnan Haddie
	Porgies
Curry of Shrimps, Rice	*Indienne

Braised Ox-Joints, *Jardinière	
Minced Chicken *à la King	
Deviled Roast Beef, Grilled Sweets	
Sweetbreads and Fresh Mushrooms	
Breast of Lamb, Breaded, Tomato Sauce	
Prime Ribs of Beef *au Jus	Westphalia Style Ham
Roast Long Island Duckling, Apple Sauce	

Alligator Pear		
New Jersey Fresh Asparagus, *Hollandaise Sauce		
Watercress	Romaine	Dandelion
Shrimps, Curry Dressing		

Fried Egg Plant	Spaghetti *au Gratin	
Lyonnaise Potatoes	Stewed Mushrooms	
Cauliflower	Potatoes Sauté	Green Peas
New Spinach in Egg	Potatoes *Julienne	
Stewed Potatoes in Cream		
Potatoes O'Brien	Baked Potatoes	

Pie	Assorted Cakes	
Sliced Pineapple	Fresh Figs	Ice Cream

*Camembert	*Liedergranz	*Gorgonzola
Coffee	*Demitasse	Tea

## THE BOOK OF GOOD MANNERS

### The Handy Menu Guide \*

*À, au, aux, à la*—For, with or in, mean “in the style of,” “in the manner of.” “Lobster à la Newburg” (boiled lobster cut in pieces and served with a cream sauce in a chafing-dish) simply means lobster “in the Newburg style”

*À mœlle*—With marrow

*À l'Africaine*—African style; negro style

*À l'aigre-doux*—Sweet pickles; with sweet pickles

*À l'Alsacienne*—Alsatian fashion

*À l'Américain (e)*—American fashion

*À l'Anglais (e)*—English style

*À l'anis*—With annis-seed

*À l'Égyptienne*—Egyptian style

*À la Baltimore*—Baltimore fashion

*À la brochette*—Skewered

*À la cannelle*—With cinnamon

*À la carte*—According to the bill of fare

*À la carte du jour*—According to the bill of fare for the day

*À la chasseur*—Hunting style

*À la Chinoise*—Chinese style

*À la Charleston*—Charleston style: applied to fried oysters with oyster crabs

\* The menu card of a first-class American hotel usually lists its oysters and clams, its relishes, soups, fish, entrées, roasts, cold dishes, poultry and game, its vegetables, salads, desserts and cheeses in English, but—in all cases there are exceptions, and this English always is qualified by French words and phrases. The most usual of these phrases follow: yet it must be remembered that the chef of every good hotel is an inventor, and in many cases the adjective or phrase with which he qualifies a dish represents a sauce or style of serving known to him alone.

## THE BOOK OF GOOD MANNERS

- À la Créole*—Creole style  
*À la crème*—With cream; creamed  
*À la croque au sel*—Seasoned with salt only  
*À la Diable*—Devilled  
*À l'Espagnol (e)*—Spanish style  
*À la Flamande*—Dutch (Flemish) style  
*À la Française*—French style  
*À la Genévoise*—Geneva style  
*À la glace*—Iced  
*À la Havanaise*—Havana style  
*À la Hollandaise*—With Hollandaise sauce  
*À l'Italien (ne)*—Italian style  
*À la Juive*—Jewish style  
*À la Madras*—With curry  
*À la Marengo*—Marengo style: applied to chicken cut in small joints, fried brown, braised and served in chafing dish.  
*À la Maryland*—Maryland style: applied to fried oysters, dipped in a seasoned egg and cream batter and fried; also fried chicken in Maryland style  
*À la Mauresque*—In Moorish style  
*À la Métropole*—Metropolitan style  
\* *À la meunière*—Served on buttered toast  
*À la minute*—Taking but a minute to prepare, hence prepared in that way  
*À la mode*—In the current style: *Pie à la mode* means pie served with ice cream  
*À la neige*—Prepared with white of egg  
*À la New Yorkaise*—New York style  
*À la poêle*—Fried  
*À la Péruvienne*—Peruvian style: applies to chicken smothered in corn

## THE BOOK OF GOOD MANNERS

- À la Russe*—Russian style  
*À la sauge*—With sage  
*À la Suédoise*—Swedish style  
*À la Suisse*—Swiss style  
*À la Turque*—Turkish style  
*À la Virginia*—Virginia style: especially of chicken—  
fried chicken with bechamel—and roast ham  
*Ailerons de tortue*—Turtles' fins  
*Anisette*—Anis-seed: anis-seed cordial  
*Arroz con pollo*—Spanish: chicken with rice  
*Aspic*—Cold meat or fish served in jelly  
*Au beurre*—Buttered  
*Au four*—Baked  
*Au fromage*—With cheese  
\**Au gratin*—In the case of spaghetti, served with grated  
cheese; sole *au gratin*, however, implies that the fish has  
been covered with crumbed bread before frying  
*Au homard*—With lobster  
*Au jambon*—With ham  
\**Au jus*—In its own meat-juice, or fried in its own meat-  
juice  
*Au mais*—With rice  
*Au pain grillé*—With toast  
*Au sel*—Salted  
*Aux amandes*—With almonds  
*Aux artichauts*—With artichokes  
*Aux bécasses*—With woodcocks  
*Aux betteraves*—With beets  
*Aux cerises*—With cherries  
*Aux champignons*—With mushrooms  
*Aux crevettes*—With shrimps, prawns  
*Aux croûtons*—With croutons (See: *croutons*)



## THE BOOK OF GOOD MANNERS

*Aux écrevisses*—With crabs or crawfish

*Aux escargots*—With snails

*Aux fines herbes*—With parsley, etc.

*Aux fraises*—With strawberries

*Baba*—A soft bun or cake: *baba au rhum*—a rum cake

*Bar-le-duc*—A jelly named after a town in the Meuse and usually served with cream cheese.

*Beignets*—Fritters

*Beignets de pommes*—Apple fritters

*Beignets à la crème*—Cream fritters

*Beignets d'ananas*—Banana fritters

*Biscottes*—Rusks

*Biscuit, biscotin*—Biscuit; sponge-cake; a variety of ice-cream

*Biscuits à la cuiller*—Small sponge cakes

*Biscuits de mer*—Sea-biscuits

*Biscuits de Savoie*—Sponge-cake

*Biscuits légers*—Light biscuits

*Biscuit Torton*—A particularly rich variety of ice-cream, made with crushed macaroons

*Bisque*—A thick, rich soup made of meat or fish, especially crab, shrimp, lobster, etc.

*Bisque*—2. A fine kind of ice-cream in which crushed macaroons or some other crisp cake has been stirred

*Blanc*—White

*Blanc de volaille*—White meat of fowl

*Blanc d'œuf*—White of egg

*Blanc-manger*—A jelly made of Irish moss, cornstarch, etc., boiled with milk and flavored and served in a mold

*Blanquette de veau*—Stewed veal

*Bombe glacée*—A mold, filled with a sherbet or ice with a charlotte russe centre

## THE BOOK OF GOOD MANNERS

- Bordure*—A border (forcemeat, etc.)  
*Bouchées*—Patties; tarts  
*Bouchées d'huitres*—Oyster patties  
*Bouchées de framboise*—Strawberry tarts  
*Boudin*—A sausage pudding  
*Bouillon*—A clear, seasoned beef soup (save clam bouillon)  
*Boulettes de viande*—Meat-balls  
*Braisé*—raised  
*Breton (ne)*—In the Breton style  
*Bridge*—A meat dish (especially fowl) in which the meat has been “stitched” or “sewn” together.  
*Brie*—A sort of French cream cheese  
*Brioche*—Buns, cakes  
*Brochet*—Spitted—skewered: a skewered dish  
*Brochette*—A small skewer; *à la brochette*—skewer style, i.e., skewered  
*Brou de noix*—Walnut liquor  
*Brouet clair*—A clear broth  
*Bûche*—A frozen dessert or ice-cream in “log” form, served with sauce  
*Café noir*—Black coffee  
*Caille*—Quail; *caille à la cendre*—individual quails toasted in thick, white paper in hot wood ashes.  
\**Camembert*—A rich French cream cheese  
\**Canapé*—A dish served in place of oysters at a dinner, consisting of quarter-inch slices of bread (cut square, diamond or circle shape) dusted with butter, browned golden-brown and served (hot or cold) with eggs, forcemeat or cheese. *Canapés* may be made with caviar, lobster, anchovies, ham, etc.  
*Carrés*—Squares

## THE BOOK OF GOOD MANNERS

- Casserole*—An earthen pot or stewpan  
*Champignons*—Mushrooms  
*Charlotte*—A crusted apple marmalade  
*Charlotte glacée*—A frozen charlotte russe  
*Charlotte russe*—Whipped cream served in a sponge-cake filler  
*Chateaubriand*—A piece of broiled meat from centre of fillet, served with red pepper garnish and brown Spanish sauce  
*Chaudfroid*—Fowl or game served in aspic or jelly with mayonnaise  
*Chez-soi*—In home style  
*Chiffonade*—Roast beef, pork, chicken, etc., minced and heated and served with rice  
*Chinois*—Small green orange preserved in brandy  
*Civet*—Jugged hare  
*Cochon de lait*—Suckling pig  
*Compote*—Stewed fruit; *compote de poires*—stewed pears  
*Compote de pigeon*—Stewed pigeon  
*Condés*—Paste strips spread with white of egg and almond paste dusted with powdered sugar and baked brown  
*Confit, confiture*—Preserves  
\**Consommé*—A clear soup made of meat, seasoned with vegetables and herbs  
*Coquilles frits*—Fried scallops  
*Cotelettes*—Cutlets  
*Coupe*—A cup: a frozen dessert served in a cup: chestnut coupe  
*Coupe St.-Jaques*—Lemon ice with maraschino and fruit garnish in champagne glass  
*Courgettes*—Vegetable marrow  
*Courgettes à l'Americaine*—Squash

## THE BOOK OF GOOD MANNERS

- Crème*—Cream. The word is also used to denote a number of cordials; *crème de menthe* (mint cordial); *crème de cacao* (cocoa cordial), etc.
- Crème anglaise*—Running custard
- Crème bavaroise*—Bavarian cream
- Crème bisé*—Chilled cream
- Crème de homard à l'Américaine*—Lobster chowder
- Crème frite*—Cream fritters
- Crème glacée*—Ice-cream
- Crème fouettée*—Whipped cream
- Croquet*—A hard almond or spice cake
- Croquette*—A crumbed and fried meat or vegetable ball
- Croûstade*—Fried breadcrust
- Croûte de paté*—Pie-crust
- Croûtons*—Third-inch slices of bread, in three-fourth inch strips, browned in oven and used as soup garnish
- Cuit (e)*—Cooked
- Dattes fourrées*—Stuffed dates
- De four*—Baked: *pièce de four*—a baked cake
- De ménage*—In home style
- Demi-tasse*—Literally, “half-cup”: small cup of black coffee
- Dijonnais (e)*—In the Dijon style
- Émince*—Hash: *é. de bœuf à l'Anglaise*—roast beef hash
- En*—The preposition *en* may also imply “in the style of, like”
- En bordure*—With a border (forcemeats, etc.)
- En casserole, en cocotte*—Served in a casserole
- En Écosse*—Scotch style: *galettes en Écosse*—bannocks
- En papillote*—Grilled in buttered paper
- En purée*—With a purée; stewed
- En talmouse*—In cheese-cake form

## THE BOOK OF GOOD MANNERS

*Entrée*—Piece of meat between the ribs: a piece of beef

*Entre-côte*—A side dish brought in with or before a principal dish

*Entremets*—Side dishes. Sweet dishes (pies, puddings, custards); especially a made dish served after the roast

*Escalope*—A collop

*Escarole*—Batavian endive

*Farce*—A stuffing: *farces de grouse*—grouse forcemeats

*Farci*—Stuffed: *farci à l'Anglaise*—stuffed English fashion; *farci à la Diable*—devilled

*Filet*—A joint: *filet de chevreuil*—a filet of venison

*Fines herbes*—Herbs, as parsley, etc., served as a garnish with entrées

*Flan*—Pie: *au citron*—lemon pie

*Flutes*—Cake dough in bread stick form, served with coffee and chocolate

*Fondants*—Bonbons with a liquid filling

*Frappe (e)*—Iced

*Friand*—A filled pastry garnished with mincemeat

*Fricandeau*—A larded piece of meat or fish served as an entrée: *Fricandeau de veau au jus*—a veal fricandeau

*Fricot*—A fricasseed ragout

*Galantine*—A dish composed of stuffing of minced pork, fowl, veal or game, placed in suckling pig or boned fowl and stewed

*Galettes*—Cakes

*Gateaux*—Cakes: *petits gateaux*—small cakes

*Gelée*—Jelly: *g. de groseille en grappes*—current jelly

*Glaçage*—An iced dessert

*Glacé (e)*—Chilled or iced; glazed (bonbons), frosted or with icing (cakes)

*Glacé au sucre*—Candied

## THE BOOK OF GOOD MANNERS

*Gondoles*—Gondola-shaped crust forms holding various pastes and fillings

\**Gorgonzola*—A rich green and red mold cheese, named after the village near Milan where it originated

*Goyaves*—Goyabas

*Gratiné (e)*—Scalloped

*Grenadine*—Pomegranate syrup

*Grillé (e)*—Grilled

*Gruyère*—A yellowish Swiss or French skim-milk cheese

*Hachis*—Hashed or minced: a mincemeat or minced filling

*Hareng*—Herring: *harengs fumés*—bloaters; *harengs fendus*—kippered herring; *hareng frais*—fresh herring

*Haricots*—Beans: *haricots verts*—French beans; *haricots blancs*—white kidney beans

*Haricot de mouton*—Irish stew

*Haricot de viande*—A stew

\**Hollandaise (e)*—Dutch: in the Dutch style

*Hominy au gratin*—Browned hominy

*Hors d'œuvres*—Literally: "an outwork." On the bill of fare, a side dish preceding the soup; a relish

\**Indienne*—In (East) Indian style

*Italien (ne)*—In Italian style

\**Jardinière*—The word *jardinière* (garden fashion) always implies that vegetables accompany the meat dish with which it is coupled

\**Julienne*—A meat and vegetable soup

*Kaffee Hag*—A coffee from which the caffeine has been extracted

*Kary*—Curry

*Koughloff*—French for the round German cake known as *Kugelhopf*

## THE BOOK OF GOOD MANNERS

- \**Liederkrantz*—A soft, odoriferous cheese of German origin
- Macaroni à l'Italienne*—Macaroni cooked in one inch strips, with melted cheese and a sauce
- Macaroni à la Milanaise*—Macaroni cooked as above, reheated in tomato sauce, served with mushroom, smoked beef tongue in strips and grated cheese.
- Macedoine*—A marinated vegetable salad, served with French dressing or mayonnaise
- Madelaine*—A French pastry
- Maître d'hôtel*—Name given a favorite butter sauce
- Maraschino frappé*—Orange ice flavored with maraschino
- Mariné (e)*—Pickled or soured
- Marrons glacées*—Chestnuts preserved in sugar syrup
- Mayonnaise*—The stiff salad dressing, receipts for which are found in every cook book
- Mazarine*—A cake baked in a mold, centre cut out of cake and filled with vanilla ice cream, with apricot marmalade poured over and topped with whipped cream cherries and fruit
- Médailon*—A meat or other dish served in an oval form, medallion shape
- Méringue*—A kind of custard; méringué with custard
- Méringue*—A dessert consisting of a shell filled with a cold or iced cream
- Mie de pain frite*—Fried bread-crumbs
- Mode du sud*—Southern style
- Mongole*—In Mongolian style
- Mousse*—A whipped or frothed cream
- Mousse au chocolat*—Whipped cream with chocolate and vanilla



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*Mousse Moscovite*—A mousse of foamed white of egg and fruit, served with powdered sugar

*Mousselines*—Small forcemeats

*Mousserons*—Small, rich French mushrooms

*Mousseux, mousseuse*—Sparkling, frothing; applied to wines: *vin de champagne mousseux*—sparkling champagne

*Moutarde*—Mustard: *m. de Dijon*—Dijon mustard

*Neufchâtel*—A delicate cream cheese originally coming from Neufchâtel-en-Bray, in France, and *not* Neufchâtel in Switzerland

*Noisettes*—Small filets

*Olla podrida*—Spanish. A meat and vegetable potpourri

*Oignons des Bermudes*—Bermuda onions

*Oignons d'Espagne*—Spanish onions

*Omelette*—The word omelette need not be defined, but the following varieties of omelet are often found on the menu

*Omelette à l'Espagnole*—Omelet served in the Spanish style; Spanish omelet

*Omelette au rhum*—Omelet with rum sauce

*Omelette aux champignons*—Omelet with mushrooms

*Omelette aux confitures*—Omelet with preserves

*Omelette aux fines herbes*—(See: *Fines herbes*)

*Omelette aux huitres*—Oyster omelet

*Omelette Créole*—Omelet in Creole style

*Omelette sucrée*—A sweet omelet

*Oriental (e)*—In Eastern fashion

*Œufs*—Eggs

*Œufs à la Caracas*—Eggs beaten, with smoked, dried beef, tomatoes, grated cheese, cinnamon, cayenne and buttered and creamed in chafing-dish

## THE BOOK OF GOOD MANNERS

- Œufs à la Commodore*—Poached eggs served in bread rings with *paté de foie gras purée*, Bechamel sauce and truffle garnish
- Œufs à la Cubaine*—Poached eggs on buttered toast with rice and fried bananas
- Œufs à la Finnoise*—Dropped eggs with tomato sauce
- Œufs à la fromage*—Devilled hard-boiled egg paste with cream cheese, served in half-shell
- Œufs à la Murcienne*—Fried eggs served on halved tomatoes
- Œufs à la neige*—Whipped eggs
- Œufs à la tripe*—Dropped eggs on lobster croquettes
- Œufs à la Turque*—Scrambled eggs on toast
- Œufs au gratin*—Hard boiled eggs, cut in small pieces, filled in green pepper shells and browned with milk gravy
- Œufs Benedictins*—Dropped eggs on cold boiled ham served on English muffins with Hollandaise sauce
- Œufs bouillés*—Boiled eggs
- Œufs Mornay*—Eggs baked with grated cheese
- Œufs Parmentier*—Eggs baked with strained potatoes
- Œufs pochés aux croûtes*—Poached eggs on toast
- Palets*—Disks or quoits: food served in that shape
- Panné (e)*—Breaded; covered with bread crumbs
- Panachée*—Mixed, comprising various ingredients. A *canapé panachée* includes two ingredients; say might be made up of anchovy and caviar; a *méringue panachée* is one with a varied filling
- Parisien (ne)*—In Parisian style
- Parfait*—Perfect: an adjective coupled with frozen deserts. The difference between a *parfait* and a *mousse*

## THE BOOK OF GOOD MANNERS

is that in the first mentioned frozen sweets eggs and syrups are used and for the second sugar and gelatine

*Pâte*—A paste; a pastry

*Paté d'Italie*—Macaroni, vermicelli, etc.

*Paté de foie gras*—A goose-liver pastry

*Petits fours*—Fancy biscuits: rout-cakes

*Petits pois*—Green peas

*Plombières glacées*—Vanilla ice-cream in paper cases, dusted with crumbled maroon glacé, topped with whipped cream, and candied fruit garnish

*Pommes en cage*—Apple dumplings

*Poivrade*—A sauce or relish made with pepper, salt, vinegar and, sometimes, oil

*Poitrine de bœuf*—Brisket of beef; braised beef

*Port du Salut*—A French after-dinner cheese

*Pot-au-feu*—Boiled beef and broth

*Potage*—A soup: *p. au riz*—rice soup; *p. aux queues de bœuf*—ox-tail soup

*Potage gombo*—Gumbo soup

*Poulet*—Chicken

*Poulet Ste.-Augustine*—Smothered chicken with bananas

*Pousse-café*—Literally, "coffee-chaser": a liquor served after the *demi-tasse*.

*Poussin*—Young Chicken

*Printanière*—In spring style (See: *Jardinière*)

*Purée*—A thick vegetable soup; a sauce

*Quenelle*—A forcemeat

*Ragout*—A stew or ragout

*Ramequins*—Small filled egg tarts

\**Ravigotte*—(See: Sauce)

*Réchauffé (e)*—Warmed: warmed over

*Ris de veau*—Sweetbreads

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- Rognons*—Kidneys  
*Roquefort*—A mold-streaked French cheese made of ewe's milk  
*Rôt, rôti*—Roast meat, of a course consisting of a roast  
*Rôtie*—Toast  
*Rôtie au beurre*—Buttered toast  
*Rôtie sans beurre*—Toast without butter  
*Salade*—A salad. *Salade Waldorf*, *Commodore*, *McAlpin*, *Touraine*, *La Salle*, etc., is always a special salad invented by the hotel chef and named in honor of the hotel  
*Salade à la Russe*—Pulped tomatoes stuffed with cold chicken dice and served with mayonnaise  
*Salade Chiffonade*—A salad made of green peppers, romaine, grape-fruit and tomatoes, with French dressing  
*Salé (e)*—Salted  
*Salmi*—A ragout  
*Sauce*—Sauce: New sauces are constantly being invented: the following are those most apt to be met with on the bill of fare:  
*Sauce à la Provençale*—A garnish of mushrooms, Spanish sauce, parsley and garlic  
*Sauce à la tortue*—"Turtle" sauce: a consommé base, with mushrooms, truffles, bay leaves, tomatoes, sherry and seasonings  
*Sauce Allemande*—Made by adding lemon juice and white of egg to *Sauce velouté*  
*Sauce aux œufs*—Egg-sauce  
*Sauce Béarnaise*—Made with raw egg yolks taragon, leaves and shallots with seasoning  
*Sauce Béchamel*—A sauce of butter, flour, worcestershire sauce, lemon juice, cream, yolk of egg, stock, cayenne, salt, pepper, nutmeg

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- Sauce beurre fondu*—A melted butter sauce
- Sauce blanche*—An egg and butter sauce
- Sauce Bordelaise*—A sauce based on cooked marrow, Sauterne wine, and chopped shallots
- Sauce Créole*—A sauce including onion, pepper, salt, butter, tomatoes, mushrooms, brown sauce, olives and served with fillet of beef and rice
- Sauce Figaro*—A Hollandaise sauce to which tomato purée, chopped parsley and cayenne have been added.
- Sauce Hollandaise*—A favorite melted butter sauce often served with fish
- Sauce Mirepoix*—Mayonnaise, plus minced parsley, shallot, tarragon, chives, chervil and half garlic clove
- Sauce Ravigotte*—A sauce made with egg yolks, chopped parsley, oil and seasonings
- Sauce Soubise*—A butter and cream sauce with sliced onions
- Sauce Suédoise*—A Swedish dressing
- Sauce suprême*—A white sauce with special seasonings
- Sauce Tartare*—A favorite sauce including: egg, olive oil, vinegar, mustard, salt, powdered chicken, sugar, capers, pickles, olives, parsley and cayenne
- Sauce Trianon*—A Hollandaise sauce to which sherry has been added
- Sauce Velouté*—A white stock sauce
- Saucisson*—Sausage: *s. de Lyon*—Lyon sausage
- \**Sauté (e)*—Sautéed; quickly fried in grease; *roggons sautés*—fried kidneys; *huitres sautées*—panned oysters
- Sec, à sec*—Dry
- Sorbet*—A sherbet
- Soufflée*—A puff; puffed
- Soup aux huitres*—Oyster chowder

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*Suprême*—A *suprême* is the best portion of any meat:

*suprêmes de poulets*—breasts of chicken

*Sur planchette*—Planked (as of shad)

*Tarte*—A tart: *t. aux amandes*—Almond tart

*Tartelette*—A little tart

*Tartelettes à la crème*—Custard tartlets

*Terrine*—A ragout; potted meat; *t. de foie gras*—A ragout of goose livers

*Timbale*—A pastry: *t. à la Milanaise*—stuffed macaroni pastry

*Tourte*—(See *Tarte*)

*Tranche*—Slice: *une t. de jambon*—a slice of ham

*Tranche de lard*—A rasher of bacon

*Tranché (e)*—Sliced

*Tutti-frutti*—It. Literally "all fruits." A rich ice-cream with mixed fruit flavors

*Vatel*—A piquant French cheese named after Prince Condé's famous chef, who committed suicide rather than survive the non-arrival of the fish at a dinner his master gave Louis XIV

*Volatile*—Little birds (quail, grouse, etc.)

*Vol-au-vent*—A pastry served in a hot form or mold, filled with meat or fish, and garnished with mushrooms, forcemeats, etc.: *vol-au-vent aux filets de sole* would be fillets of sole thus served

**Tipping.**—A discussion of the ethics of tipping is out of place in a practical manual. If you are willing to suffer martyrdom for the sake of your convictions, make a practice of not tipping. If you prefer comfort and good service on every occasion, and if occasions are frequent, tip and tip well. A scant or inadequate tip is as bad as

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none at all. In the hotel in particular, women as well as men are expected to tip: absolute equality of the sexes (from the point of view of those accepting the tips) is the rule. The woman alone in a hotel should never forget to tip liberally and frequently. It will repay her in every way to give small tips as she goes, reserving larger ones (for chambermaid, head-waiter, etc.) until she leaves.

The general rule regarding the restaurant tip (in a hotel or elsewhere) is well-established and universally known. It seems almost unnecessary to repeat it; yet we do so for the sake of completeness. In a modest hotel or restaurant, making no social pretensions, a fifteen cent tip in general or a quarter tip, if the meal be a larger one, is sufficient. At hotels like the Commodore or Waldorf-Astoria in New York; the Touraine in Boston, the Blackstone in Chicago, or the Jefferson in Richmond, however, you cannot tip a waiter less than twenty-five cents. You may order only coffee and rolls, but a quarter tip is the minimum. The percentage rule (10% of the total amount of your bill) does not apply here. Thirty-five or even forty cents (if the service has been exceptional) are in place for a meal ranging from two to two and a half dollars; and above that the percentage system may be applied.

### NOT PRINTED IN THE "HOTEL RULES"

A lady never receives a male caller alone in her hotel sitting-room.

When a lady is paged in a hotel drawing-room she should signal the page rather than speak, if she finds it at all possible to catch his eye. If not, she nods her head slightly when he passes and murmurs: "I am Miss Cou-



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tant." She should *never* follow the boy to a man who may have paged her, but should say: "Will you bring Mr. Grey to me here, please?" The page should never be tipped by the one being paged.

A woman who is travelling alone should always engage her rooms in advance when stopping at a hotel.

No well-bred woman haunts the more public rooms of a hotel or uses the main entrance for her comings and goings if a quieter entrance is available.

The use of hotel stationery is preferably avoided. To the woman of breeding a hotel at which she may be stopping is merely a transitory abode, she does not wish to identify herself with it in any particular way and therefore uses her own stationery rather than that supplied by the hostlery.

It is well to remember that a maid is just as eager to be tipped as a bell boy, though she may not show it so frankly.

The seaside or country hotel admits of more freedom from conventional formality than the city hotel. Gloves and hats are not worn to the table, though the same woman dining alone in a town hotel would make a point of wearing them.

## CHAPTER VIII

### THE AMENITIES OF TRAVEL

We have purposely called this chapter "The Amenities of Travel," for travel should be a pleasure, and not what so many people, largely owing to a lack of good breeding and the knowledge good breeding implies, make it, a trial. In the end, the enjoyment of travel depends more on the fund of kindness, adaptability and toleration which is taken along wherever one goes, than on any wealth of clothes or accessories of comfort trunks and suitcases may contain.

**Seeing America First.**—Certain details of American travel have already been covered: in the chapter dealing with "Correct Manners in the Hotel"; and in the chapter on "Motor Etiquette," the motor tour has been dealt with. So far as American travel is concerned, we have still to consider: "Travelling by Train," and the short steamer trip in American waters.

**Travel by Train.**—Train travel in the United States, where long distances are to be covered, in spite of the fact that fellow-travellers spend their time in quarters far more limited than those an ocean steamer affords, does not admit of quite the same freedom of social intercourse. Men introduce themselves to each other informally on the Pullman smoker or diner; and, as on a steamer, there may be legitimate opportunities for a gentleman to enter into

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conversation with a lady in connection with some slight service he may be able to render her. But, in general, especially in the case of the young girl or young married woman travelling alone, greater circumspection should be shown. The rules which should govern a young woman travelling without an older companion are those of any well-bred home. In case of actual annoyance she may always have recourse to the Pullman conductor, usually an older man of experience, entirely competent to handle whatever situation may arise. Tips are standardized: you tip the waiter in your dining-car twenty-five cents after each meal, and your car porter receives the customary quarter at the end of the trip. Any extra service he may render you, such as purchasing papers or magazines at stops, sending a telegram, setting up a table, bringing water, etc., should be acknowledged by a tip at the time, or he should receive a proportionally larger tip when the train reaches its destination.

Because of the unavoidable closeness of contact in the sleeping car, both men and women should, and usually do, show the greatest circumspection by not appearing in dress too informal. The question has been asked whether it is proper for a woman to appear in *negligée* in a sleeping-car aisle. Though it is frequently done, it is not in good form. A man should wear coat, trousers and slippers if called from his berth in the night. In this connection the great advantage of pajamas over the mid-Victorian nightshirt is apparent. In the event of a sudden emergency, a collision, a wreck, etc., a man who emerges from a sleeping car in pajamas may still, under the circumstances, be considered properly dressed. Why? Because pajamas represent the extreme informality of *ex-*

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*terior dress* and have a legitimate right to recognition as such. The nightshirt, on the other hand, which is merely a modification of the shirt, is the most *intimate* garment man possesses, and does not, of course, exist, socially speaking.

**Travelling by Boat.**—On American coastwise steamers travelling etiquette is much the same as that applying to railroad travel. On a two or three day run, from New York to Florida, let us say, when no particular seat is assigned you in the dining saloon, you tip the waiter a quarter after each meal, as you would on the train. There is somewhat more freedom in drifting into acquaintanceship, yet not to the degree practiced on the ocean voyage. Dress, too, is more informal and sport and other informal clothes are much in evidence. The deck steward receives a couple of dollars at the end of a trip; and the porter or steward who carries the luggage aboard ship and ashore receives the standardized quarter on each occasion. Here, as on the train, the fact that company is usually more mixed than on ocean voyages, should lead the woman who is travelling alone, or only accompanied by a maid, to show great reticence in making casual acquaintances.

**Some Preliminaries to Foreign Travel.**—If you expect to travel in France, Germany, Italy or Spain, let us say, one of the first things to bear in mind before you start, is that an acquaintance (however slight) with the language of the country is of the greatest value. Your own patience and that of the natives will be less strained, and you will find it easier to maintain your accustomed standards of civility and good breeding if you can understand and make yourself understood. So prepare in advance; at least get a phrase-book, French, German or Italian, as the case may be; a good grammar and a small

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bi-lingual dictionary. And do not fear to practice conversation on board the steamer. Most Europeans, the French in particular, are very courteous and patient with others trying to learn their language. And, strange to say, a Frenchman who speaks English well, usually prefers, nevertheless, to talk in his own tongue with a beginner, rather than in the one he has acquired. Do not forget that the phonograph is a great convenience for teaching proper accent and inflection in case you wish to study for a few months before going abroad, and cannot easily find a tutor in the place in which you live. It is wise, too, to consult friends who have been abroad in connection with what you should take by way of luggage for a stay in Europe lasting from one to three months, and to follow their advice.

**Passport Regulations.**—Passport regulations are a deplorable, but necessary annoyance. The intending traveler must apply at the Custom House for a passport blank. This is filled out in detail—including the applicant's age—and (unless a previous passport has been taken out), must be witnessed and sworn to before a notary public. The passport fee is \$10.00. Two small photographs taken at the applicant's expense, and which usually present him at his worst, must also be provided. One is attached to the passport, the other is sent to Washington with the passport duplicate for filing. When, after a lapse of a few days, the original passport is returned from Washington, signed by the Secretary of State, an important ceremony still has to be observed. The passport must be "viséed," i.e., it must be approved by the government (or governments, if you are visiting several countries) of the land to which you are going. The fee for a foreign "visé,"

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which you obtain by going to the consulate of the government in question, is \$10.00 in every instance. Sometimes, when an exposition is in progress in some European country, the fee is suspended; but the traveller had better not depend on this. Waiting in the office of a foreign consulate to have your passport "viséd" often involves a great strain on courtesy and patience.

**Getting Aboard.**—When you board the steamer a porter or steward inquires the number of your stateroom, gets the key from the purser, and carries your hand luggage to your stateroom. For this service he receives fifty cents. Once you know where your cabin is located and have seen your belongings safely bestowed, you go on deck to say farewell to the friends who have come to see you off.

**Seeing the Traveller Off: The Friend.**—The question of speeding the departure of the traveller with gifts is a personal one. If you are a friend or close acquaintance you may with entire propriety see that a handsome "steamer basket" of fruit (you can have them specially packed in New York at Park & Tilford's, Hicks or Charles'), or a large box of confectionery, bonbons or flowers is sent to your friend well before sailing time. Another grateful gift of the kind is the "steamer box" of books, which embraces a choice of lighter reading on deck in the steamer chair. The so-called *bon voyage* telegram, which conveys the sender's "Best wishes for a happy voyage," is always in good form. The stateroom number need not be given, since the passenger's name is listed, and the steward who sorts mail and packages before the steamer sails will see that it reaches your friend's cabin. If you see a friend off in person (remember a formal permit to



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enter the steamship company's dock and board the ship must be obtained several days in advance), do not forget yourself to the extent of missing the last call ashore, and cause inconvenience by compelling the pilot to take you back.

**Seeing the Traveller Off: The Traveller.**—The voyager's own rôle at sailing time is not necessarily a passive one. The traveller must exercise tact: he must gently but firmly speed his parting acquaintances and, impolite as the term may sound, "get rid" of them in order to gain time to bid farewell to intimate friends and members of the family. The traveller's verbal thanks for farewell gifts should be supplemented by a brief note of acknowledgment written during the voyage, and mailed on arrival at the port of destination.

**Steamer Life: On Deck.**—A modern passenger steamer may be called a floating hotel which, by reason of its limitations, is a hotel whose precincts none can leave. It encourages greater social freedom than is to be found in the hotel ashore. The steamer deck is a combination of hotel lobby and parlors. Living as they do, in close and continued proximity, a lack of good manners on the part of passengers on a steamer is very evident. The passenger who will conform to the following unofficial deck rules need not fear calling unfavorable attention to himself or herself:

1. Do not take possession of someone else's deck chair merely because it is empty.

2. There are no rules save those of ordinary good breeding and common sense to be followed in making a steamer acquaintanceship. Some books on etiquette seem to imply that steamship acquaintances can be formed only



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in the dining saloon. A hundred and one opportunities present themselves for a man to make the acquaintance of some attractive woman traveller whom he desires to meet, in a perfectly natural manner: the wind blows away scarves and papers, which must be retrieved; the ship rolls; there is the propinquity of adjoining steamer-chairs. The custom of ocean travel sanctions informal self-introductions and acquaintanceships.

3. In making acquaintances, however, remember that they must not be forced. If your neighbor on deck receives your conversational advances with coolness, you must not insist on making them. Never break in on the conversation of two other persons, one of whom you do not know at all, and the other only slightly, but who evidently know each other well, unless encouraged by them to do so. If you yourself are obliged to evade acquaintanceship with a bore or a gossip, do so tactfully and politely. It is possible to be elusive and courteous at the same time.

4. There is no obligation to make acquaintances during a steamer trip; if the life of the promenade deck brings you naturally in contact with people whom you feel you might like to know better, and they respond to your tentatives, well and good. If, as is seldom the case, you find none who seem worth knowing, a courteous reserve will protect you from any closer contact with them.

**Steamer Life: In the Dining Saloon.**—Given the four actual meals which may be eaten in the dining saloon, one spends considerable time there during the voyage. The more congenial table neighbors are the better. Usually, if you are travelling with friends, or have friends aboard, it is possible to have the head steward reserve a

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table for you. And, similarly, if you find your table neighbors not to your liking, he can usually arrange a transfer. There is a more unconstrained atmosphere about the steamer dining saloon than the hotel dining-room. *Not* to talk to neighbors is discourteous; and conversational courtesy in this instance in no way commits one to subsequent intimacy. On most modern steamers small table service is the rule, and what is served in the "Ritz" or other *à la carte* restaurants which are also a feature of the newer passenger boats is *not* included in the fare, but is paid for separately. In nearly all steamers a meat breakfast, *dejeuner à la fourchette*, is succeeded at 10 o'clock by bouillon and crackers; while luncheon is served at one. At four tea and cakes, or coffee and cakes, are served; and the dinner-hour may be six-thirty. It is the custom to dress for dinner, and on such floating palaces as the "Leviathan" and the "Mauretania," men and women *always* "dress" for dinner. Women do not wear hats, but good taste eschews formal evening dress in favor of the informal for men and women alike. The Tuxedo takes the place of the dress suit for men, and an afternoon home dress or informal dinner gown instead of a formal evening gown is worn by women.

**The Trans-Atlantic Tip.**—The amounts of the trans-Atlantic tip are fairly well-established. Any friend who has made several voyages abroad could give you the accepted figures, which we list for the sake of completeness.

1. Your room steward or stewardess receives five dollars (\$5.00).

2. Your deck steward, who looks after your chair and steamer rug, receives two dollars (\$2.00) or two dollars and a half (\$2.50).

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3. Your waiter or dining-room steward receives five dollars (\$5.00). If you are a woman travelling with your husband, or are a mother with children appearing at the table, this tip would be doubled.

4. The lounge steward (who provides you with books from the ship's library, writing paper, etc.), smoking-room steward, cabin boy, etc., receive two dollars and a half (\$2.50).

5. The bath steward or stewardess (if baths are drawn every day) receive the same tip given the room steward or stewardess.

If the deck steward acts as a dining-room steward, i.e., serves meals on deck, he receives a waiter's tip.

All special services by stewards are rewarded by proportionately increased tips; and a subscription list is usually submitted by the ship's orchestra (usually for some nautical charity) to which the passenger is supposed to subscribe a dollar or two. All these tips are usually handed to the recipient during the last day of the voyage.

**Foreign Travel.**—The subject of foreign travel is too vast and complicated a one for its detailed consideration to come within the scope of this work. A few hints which have special reference to the subject-matter of our book, however, have been tersely and concisely formulated and travellers in Europe will find them practically useful:

**Some Hints.**—Dogs cannot enter England until they have passed a quarantine and a special permit has been obtained. Tobacco and liquor (save a very limited quantity for personal use) cannot be brought in by travellers. Engage your taxicabs through your hotel. In general, the less experienced traveller had best—if he has taken rooms at a good hotel—utilize its services to the full ex-

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tent in regard to trains, baggage transportation, information regarding the amount to tip for special and ordinary occasions, etc. The National Travel Club (New York) can obtain hotel discounts for its members in many European hotels; the Town and Country Travel Bureau (New York) will supply London shopping booklets to all travelers who apply to it before sailing; and the American Automobile Association (New York) will accept blanket deposits from members who are taking their cars abroad, which will relieve them of making individual "duty" deposits in the various European countries. If the traveller wishes to approach (and at times, to exceed) American standards of comfort, he now should travel *first class* on European railroads.

On your return from your travels, remember that *each and every* item of purchase you have made abroad, must be entered in the customs blank given you on the steamer. Every American who is contemplating a foreign trip should consult Edward Hungerford's "Planning a Trip Abroad" (Robert M. McBride & Co.), a recent and authoritative compendium of all that practical and necessary information regarding present-day foreign travel which is not properly a detail of good manners.

**American Women Abroad.**—The one essential thing for every American girl and woman who travels abroad to remember is that men in Europe, generally speaking, have a different attitude of mind toward women than that of men in America. They inevitably associate the freedom from accepted European conventions which marks the independence of the American woman as license. Especially where the young girl is concerned, their more exactly observed etiquette in all matters relating to chaper-

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onage, moving about unattended in public, etc., is apt to lead them to erroneous conclusions. In Europe only the *grande dame* and the *demi-mondaine*—in other words the two social extremes—can afford to ignore the accepted conventions. Therefore, lest her character be misunderstood, the American woman travelling in Europe, especially if she is travelling alone, cannot be too circumspect in her conduct in public and in private. Liberties in speech, dress and procedure which might be looked upon as entirely innocent in the United States, may easily lead the average European male to assume false premises and act accordingly.

And in some cases the European is justified in his attitude. That the matter is an important one is evinced by a recent statement made by Harry Emerson Fosdick: "An unchaperoned group of girls, supposedly from our 'best families,' recently went with a publicly organized party on a European tour. During the entire trip they drank to excess, they smoked to excess, and their personal immodesty became a scandal to the party." It is not surprising that American girls such as these should unjustly reflect on others, and their ill-breeding and lack of restraint expose other innocent travellers to insult.

PART V  
THE MATRON AND THE SOCIAL  
ROUND





## CHAPTER I

### AFTER THE HONEYMOON

The honeymoon, technically the first month after marriage, is a period of seclusion during which the young wedded pair are supposed to be free from every other duty but living for one another. Some learned authorities declare that the honeymoon is a survival of the primal marriage by capture, when the original cave-man kept his wife in retirement to prevent her from appealing to her relatives for aid. Others have cynically suggested that as the moon begins to wane as soon as it is at its full, so does the mutual affection of the wedded pair. The important point in connection with the honeymoon is the fact that (though in modern practice it does not refer to any definite period of time, and may last from a few days to several months) while it endures young couples are excused from any duties to society at large and can devote themselves exclusively to themselves. Once the honeymoon is over, however, the "honeymooners" must resume their place in social life and prepare to take up the new responsibilities and obligations their wedded state entails.

As a young girl the young matron was more frequently entertained by others; she did less entertaining herself. But now, as the central figure of a home of her own, she has opportunities of playing the hostess hitherto denied her. Formerly when asked out by others she could devote

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most of her attention to enjoying herself; she must now make provision for the enjoyment of others.

**The Social Background.**—If a girl has married some man in her own community, some friend who has moved in her own circles in the town or city from which she comes, her social background has already been established, and it is merely a question of her adapting herself to it in her new rôle of wife, hostess and home-maker. She has no first steps to take. Her old friends and, in fact, all those who attended her wedding reception will call on her as a matter of course as soon as she has a definite calling address. The cards her callers leave demand return calls in two weeks' time, and (in both cases it is proper to ask whether the person called upon "is in") thus she easily and naturally takes her place as a factor in the social life of the community. In addition to the friends of her own more immediate circle with whom she comes in contact, will be those included in her husband's group: his friends and relatives.

People distrust all that is "somehow different"; they are very ready to resist anything which seems to show a tendency to disparage their own social customs, their own little ways of procedure, their own standards in the details of social life. If your sister-in-law casually remarks: "We have a kind of unwritten law here that forbids young wives lunching in public with any man except their husbands," do not laugh scornfully and reply: "Why that's ridiculous! In New York I'd lunch in public with any man I knew well, and no one would give it a second thought. I shall certainly not feel bound to observe a silly small town prejudice of the sort."

That is just the point. You have become a resident of

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the "small town," let us say, and you expect to take part in its social activities. This being the case, every law of good manners dictates that you observe its standards and its customs—those of your husband and his friends—instead of ignoring them in favor of others which are valid in the city or town from which you came, but which you have no right to force upon your new environment. For this reason a girl who follows her husband to a strange town or city, should make every effort to adapt herself in every way to *his* people. If she is tactful, considerate, amiable, and able to avoid making any criticism or comment which seems to imply that her own original social background, its habitudes and customs, are considered superior by her to those of her present environment, she will have no difficulty in getting along.

**Getting Acquainted.**—Aside from the regular channel of call and return call, the young wife has other opportunities of "getting acquainted," if her husband's home town is strange to her (or of reviving former friendships and acquaintanceships if not). The custom of giving entertainments of one kind or another to young couples who have just "settled down" is wide-spread. And, little by little, the young wife will begin to return this hospitality. It is a good idea, so far as possible, to begin to entertain informally. Informal teas and parties make it easier to see people "as they really are," and out of the observation and experience thus gained one is able, in the course of time, to form a more intimate group of friends.

The "out-of-town" bride, who comes from a distance will not find it quite so easy to "fit" into the new circle which becomes hers through marriage. She has not the inestimable advantage possessed by the "home town"

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girl of knowing every individual figure of her social background. The "out-of-town" bride must first learn to know the human environment which her husband's social connections supply. If she is to be popular and successful, if she wishes to find favor and be accepted quickly and readily as a valuable addition to the circle of her husband's relatives and friends, she must show much tact and consideration. In every place there exists the tendency to look with a critical and suspicious eye on that which comes from afar. It is human nature to do so.

And the observance of tact and good-breeding when in the homes of others will soon make one "acquainted" with all those in the town who are really worth knowing. The word will be passed that you are a desirable acquisition for any party and—unless you hold aloof from the social activities of the place, which is a great mistake—you will not have to do a very great amount of entertaining yourself, unless you so desire, and still will be asked out everywhere.

The rules for "getting acquainted" in such a way as to make a favorable impression are few in number:

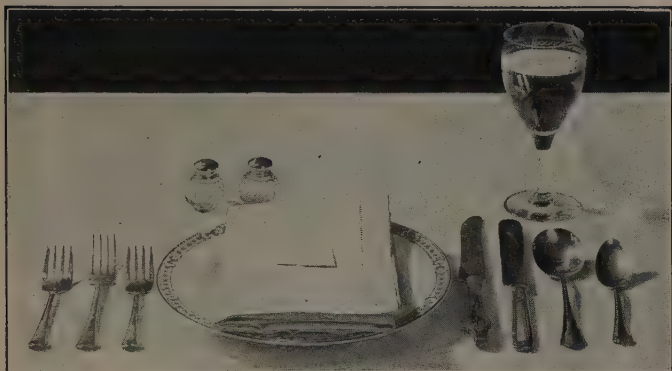
1. Show a genuine interest in the interests of others. Let them "tell" you rather than you tell them.

2. Do not think it time wasted to show courtesy to the old, to give them the attention they crave.

3. Never betray by word, glance or gesture the fact that you think yourself superior to those about. If you are superior you will never think about showing it.

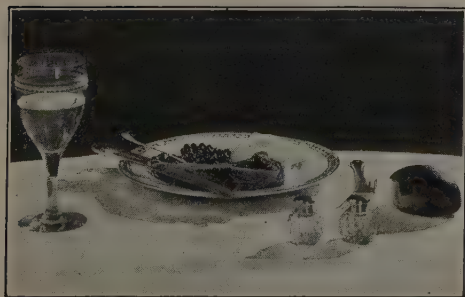
4. Do not "out-dress" the other women of your circle, even though you may have the means to do so.

5. If there is any tendency on the part of your husband's relatives to treat you with coolness or suspicion,



The Formal Dinner Place  
with Place Card

Place only tips of fingers  
in finger-bowl, one hand at  
a time



Correct position  
of knife and fork  
when not in use.  
Always lay din-  
ner roll on table-  
cloth



The Well-Appointed Dinner Table  
(Silver by Gorham, N. Y. C.)



The Well-Appointed Living Room



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bend all your efforts to overcoming it at the beginning. It may save you much unhappiness in the future.

6. Consult your husband's inclination where your social activities are concerned, and whenever possible receive his friends whole-heartedly and cordially.

7. If—and it is quite possible—your husband has a former "sweetheart," a girl whose name has been mentioned with his, and she forms part of your social group, the most foolish thing you can do is to treat her with coldness. If—which may also happen—she takes every opportunity to draw your husband's attention to herself, do not be so unwise as to pay attention to it. Do not take your husband's former "sweetheart" seriously and go so far as to take your husband to task for something of which he may be innocent. There is always the possibility that his interest may be aroused, and *he* may take her seriously too, if he sees that *you* do.

8. The church, the local woman's club or literary society may all be turned to legitimate account in "getting acquainted," and coming in closer touch with people worth knowing and whom you may wish to know, if you have no ready-made social background in a community.

9. Remember always, that in spite of calls made on you and parties given you, and societies you may join, *you* must improve the social opportunities offered, since otherwise they will be barren of result.

10. The proverb "The more haste the less speed" is especially applicable to any effort made by a newcomer to be accepted as a full-fledged member of the best circles of a community. Be dignified, do not "rush" acquaintanceships; show poise and self-control. You will gain your object the more rapidly by making haste slowly.



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11. Once you are acquainted and have been made to feel that the society of a place has "taken you in," do not stand too much on form and ceremony in balancing the debits and credits of calls and dinners.

12. Remember that if your means do not permit of frequent entertaining in your own home, it is quite in order for you to repay debts of hospitality (formal luncheons and dinners, etc.) in other ways. The small coin of conversational cleverness, of lending life and soul to the entertainments of others goes further and is more appreciated than anything else. If you carry it with you wherever you go, you need not feel in any way obligated, though the meals at which you are the hostess are informal and occasional, and those to which you are asked are formal and frequent.

## CHAPTER II

### THE HOME BACKGROUND

Quite as important as adapting herself to the social background of her community, of identifying herself with the social group or groups who represent the best manners and the best cultural influence of the place, is a woman's own personal background, her home. Not only, especially in the beginning, will she be judged in many instances by her home background, but its proper development is a task that makes for the development of a woman's self, of her personality and her qualities to high levels of attainment.

**The Home Background As It Should Be.**—A book devoted to good manners can deal only incidentally with architectural and other external details of the ideal home background beautiful. Houses themselves, in their difference from one another, elude any exact classification. And, after all, a house to a certain degree is a shell. We cannot always choose the house in which we live, and a woman of the highest culture and refinement may be condemned through force of circumstances to live in a house which is vulgarly pretentious in appearance, or mean and shabby-looking externally. Houses are in so many cases thrust upon us rather than chosen that it is out of the question to base an estimate of breeding or its lack on any structural premise of the sort.

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**The Outer Shell.**—Where, however, the means exist to make a house externally all that it should be there is no excuse for architectural pretence or impropriety. It is always possible to choose competent expert aid in designing a home and its surroundings. It is always possible to have plans and ideals carried out in a manner which combines the beautiful and the practical. Poor structural lines may often be corrected, at least to outward semblance. Details of upkeep: taste in color and adequate renewal of painting; a well-kept lawn; absolute cleanliness and neatness of steps, porch, etc.; these and a number of other things will do much to mitigate disadvantages of architecture beyond control. In fact, so far as the exterior of the house is concerned, it can usually be made to reflect good taste to a certain degree, and always scrupulous neatness.

**Within the Home.**—It is within her house, however, that every woman has the greatest opportunity for establishing that home background in which she should move and live, and which will be sure to reflect and set off her own personality to the best advantage. To do this in the most satisfactory manner calls for exact knowledge of a number of things, as well as instinctive good taste. For instance, if you wish to give the individual rooms of your house a definite, individual "period" quality, you should consult works devoted to period furniture and decoration. If you wish your table service to reflect actual china and silver values, you will have to study china and silver in detail. If color schemes and pictures are to attain certain standards of taste and fitness you will have to give some attention to the elementary principles of interior decoration. The means for so doing are easily enough available:

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such magazines as "The Ladies' Home Journal," "Woman's Home Companion," "House and Garden," "Vogue" and others often publish special articles on these and kindred topics and there are many standard reference books available.

It is a question whether the average woman, much as she may wish to have her home interior harmonious in every detail, an ideal setting for her personality, and an eminently fitting frame for her entertaining, is able to spend time in attending art classes or others devoted to decoration, etc. But she can gain much from reading, and the intelligent observation of the tastefully planned interiors of other homes should supply many valuable hints by which she may profit.

Yet, whether or not one has given intensive attention to the matter of home background, certain general rules have a general application:

1. In decoration and in furniture as in dress, one cardinal principle holds good: avoid the extreme, the eccentric, the introduction of some detail of decoration or furniture which the passing mode of the moment may have popularized, but which is absolutely out of keeping with the decorative scheme or furniture of the room into which it is introduced.

2. Remember, too, that a home background, like clothes, must have a certain logical relation to one's known means. As soon as the home is "dressed" beyond one's means the act might be termed vulgar, as when the person is dressed beyond her means, for in both cases the perpetrator is guilty of an affectation which deceives no one.

3. The lines of the furniture, its suitability for what it is intended to be, are more important than its cost.

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The most expensive individual pieces, when they represent different and widely dissimilar periods, will produce the unhappiest effect if brought together in a single room.

4. Design in china, shape in silver and pattern in carpets or rugs, from the standpoint of beauty and effect, are more important than quality or material or cost.

5. A really good "art" poster, one of the beautiful and artistic color-prints from Austria or Germany, which still lead all other countries in color-printing, is infinitely to be preferred to a wretched oil-painting. On the same principle a really fine etching or engraving or a Copley print is preferable to a poor water-color.

6. It is well to remember that too much furniture crowded into a room destroys all the decorative value of individual pieces, no matter how fine they may be. It is, so far as good taste is concerned, a vulgarity, because it smacks of ostentation. Incidentally, as soon as a room appears crowded the impression of restfulness and comfort it should convey is lost.

7. In every family there are possessions prized for purely sentimental reasons. They may not fit into the decorative scheme of one or another room, and still it seems out of the question to do away with them. Let us take the case of an old chair with ungracious lines. It may have been the prized possession of a grandmother who would feel deeply hurt were it to be inconsiderately relegated to cellar or attic because it cannot be adapted to the general decorative scheme of the home. In such case, it would be better to endure the jarring note in furniture than to wound a dear old lady's sensibilities. It would be useless to explain to her that there is no discrimination against her chair because it is old, but because it will not har-

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monize with the rest of the furnishings. Grandmother, like the majority of older people, would probably associate herself with the chair, and think discrimination of any sort implied a criticism of herself and her good taste. She regards the old chair with the eyes of sentiment and not those of logic.

8. Avoid too much *bric-à-brac*. It creates an atmosphere of restlessness and clutter which people feel though they may not be able to say why.

9. So far as possible, when purchasing anything which is to help make up your home background, try to combine *usefulness* with beauty.

10. If one feels that there is something lacking in the home background, that it is not inviting, that it is too stiff, that there is something about it which cannot be exactly placed, yet surely is wrong, it will avail nothing to fold the hands in despair and moan with distress. First one must consider the rooms, one by one, and try to determine what is wrong with each. If this reveals nothing, it may be possible to consult some friend whose taste can be relied upon to point out defects. Often a simple rearrangement of furniture and pictures, a change in the lighting, will totally transform a room. A mother should not hesitate to discuss such things with her daughters. The younger generation is inclined to take a very live interest in all that pertains to the beauty of the home interior. It is socially important, too, for the young girl in society who entertains at home to have a proper setting and, as a rule, she is well aware of this. No really intelligent woman can fail to benefit by a study of some reliable guides in this connection. With regard to the elements of interior decoration, the second section of Lillian B. Lansdown's "How to

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"Prepare and Serve a Meal and Interior Decoration" offers many useful hints. If the town or city library contains no works dealing specifically with furniture, silver or china, some large publishing house like Brentanos in New York will supply information regarding the best works dealing with these subjects on application.



## CHAPTER III

### SERVICE

#### THE HOME-KEEPER AND HOSTESS

The "still life" home atmosphere, home background of things inanimate, room-lines and wall-schemes, furniture, rugs and paintings, china and silver, must have a human complement. This human background, the service background of a home, is even more instrumental in making it what it should be, in the social sense, than the other.

Service, in the broader meaning of the word, stands for any work performed for the benefit of others, and in this sense and in connection with the home, would include first of all whatever the mistress of a house would do for the comfort, convenience and happiness of her family and guests.

In every home there are things which its mistress alone can do. Whether she employs one servant or many, there are certain duties, certain obligations she alone can assume. This is her share in the "service" of the house, and is distinct from that of her domestics.

**The Home-Keeper.**—Very often, before marriage, the young girl has been so largely excused by a fond mother from more active participation in the service duties of the home that she is at a loss with regard to her responsibilities when she has married. Her most important duties in the new sphere of activity are such that she cannot well

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evade them altogether if she has servants, and, if not, must assume them *in addition* to those purely "house-keeping" duties which will be hers. We will summarize them herewith:

**Service Duties to the Family.**—The home-keeper must create for her husband and family a home atmosphere which breathes comfort and ease. Household problems and difficulties, so far as humanly possible, must be relegated to the background. The average husband unconsciously, if not consciously, looks on their relation as a species of partnership. He works hard and intensively to provide and make possible the home; she should make it a "home" in the true sense of the word. Even when the wife is able to hand over the practical detail of house management to a housekeeper and servants, she alone is able to supply that more subtle something which gives a home atmosphere. And she must do so even when she herself "housekeeps." The wife who stresses her little domestic trials and tribulations to her husband on his return from a strenuous day at business is not giving him the "service" he has a right to expect. Unfailing good temper, an interest in her husband's interests, and the constant skillful and unobtrusive search for interests and recreations they can enjoy in common will make him appreciate his home as his choicest possession.

With regard to her children, the "service" duties of the mother and mistress of the home are even more exacting. She is their constant companion during the most impressionable period of their lives, the formative period. She should set those standards of manners and behavior which are so much more easily "bred" in children than acquired by precept in maturer years. She must see to it that they

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grow up to respect their seniors and each other. She must be careful that no selfish preference for one causes unhappiness to others. She must teach them that kindness and consideration for others are the foundation of all good manners. And she must do so while at the same time respecting their individuality and without losing their love and confidence. All this is an essential part of creating a true "home atmosphere," which, blending with an adequate "home background," makes the true home. The woman of tact and intelligence will find a way to solve the problems involved.

### PRACTICAL HINTS

1. Show your husband and children that *reciprocity* is the keynote of an ideal family life. Every member of the family should share in its work and play, its duties and interests, its recreations and amusements.

2. Never confuse purely practical with purely sentimental issues in your dealings with your husband.

3. No matter how well-read or cultured you may be, do not despise an attractive table as a concession to the gross and material, and thus try to convert your husband to the doctrine that he should be ashamed of enjoying a well-cooked and appetizing meal at the end of a hard day's work.

4. Never let your club life or social activities interfere with the finest development of your home life.

5. Never feel that you are under "obligations" to your husband, that he "supports" you in any charitable sense of the word, if you provide for him a consistently agreeable home atmosphere. Whether the actual work of the household is done by yourself or by others is aside from

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the question. If your "service" provides the home atmosphere described, you have done your duty by him as a partner.

6. No matter by whom the necessary manual labor in the home is performed, systematize and divide it as carefully as possible to save needless motion, effort and friction.

7. It is always possible to find time to learn some particular thing if you are determined to do so. Schumann-Heink studied and practiced her opera rôles while cooking her children's dinner.

8. Avoid scolding.

9. A foolish convention takes for granted that mothers-in-law and daughters-in-law are natural antagonists. If you are an intelligent daughter-in-law this need not be so. Suppress all tendency to jealousy, borrow and *use* your mother-in-law's favorite recipes for your husband's favorite dishes and desserts, make her welcome in your home, and if she wants to "do things" to help you, encourage instead of discourage her.

### **Service Duties of the Mistress of a House to Guests.**

—Your duties as a hostess to the guests whom you may entertain in your home are service duties which, like those you owe your family, you alone can fulfil.

The first thing for you to remember in this connection is that while you are entertaining your guests must be your first consideration. If you are entertaining formally your family life may be said to be relegated to the background for the moment. The children should not be in evidence. And even when entertaining informally, if children appear it should be only incidentally. For the

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time being you should *feel* with regard to your guests what the Spaniard *says* to his: "You are in *your* house."

"Entertaining" guests, let us say at luncheon or dinner, means more than getting them safely to the table and serving food. Despite Brillat-Savarin's statement that "The discovery of a new dish confers more happiness on the human race than the discovery of a star," the mere consumption of delectable dishes, old or new, is not the sole object of a social meal. And the intelligent woman will not place her entire reliance on entrées, roasts and desserts in trying to establish her reputation as a hostess. To quote the famous French epicure once more: "The host (or hostess) who gives no personal heed to the dinner to which he (or she) invites friends, is not worthy of having friends." This is true enough, perhaps, but a hostess must give personal attention to more than the dinner itself. She must see that her guests are wisely chosen and well paired; she must, if necessary, be able to keep the conversational ball rolling, or deftly turn it away from undesirable topics; she must try to make every moment of the meal interesting. And what applies to meals, applies to every other form of entertainment within the home as well.

The art of the successful hostess lies in the fact that she never lets time hang heavy on the hands of her guests. She must cultivate a good memory: that quality of instantly identifying a face once seen, said to have been possessed by Cæsar and Napoleon, who were supposed to have known the name of every one of their soldiers, should be hers. An intelligent hostess who is entertaining certain guests for the first time makes an effort to acquaint herself in advance with their background, their interests, their

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prejudices, their predilections. Thus equipped she will be able at once to make them feel at home, pleased with the compliment implied by this knowledge of their tastes and inclinations.

In essence this was the art of the women of the French *salons*. The French *salons*, the Paris drawing-rooms in which, at certain specified times, distinguished women entertained a group of noted persons, came into existence in the seventeenth century and practically died out at the end of the nineteenth, though there are still Parisian drawing-rooms to which the term *salon* might be applied. The *salon* has never been successfully transplanted. It represented the triumph of some particularly gifted woman, a Mme. Récamier or Roland, a Mme. Vignée Le Brun or a Princess Lieven, in bringing together for a harmonious exchange of thought and witty conversation men and women prominent in the artistic, literary, scientific and social life of the day. The difference between the hostess who was identified with a successful *salon* and the "lion-hunting" hostess of the present day rests mainly in the fact that the "lions" of the *salons* did not need to be hunted, they were glad to seek out their hostess of their own accord on the days when she received.

Though for various reasons the average American hostess need not try to develop a *salon* in the French sense of the term, she may with profit borrow the ideas which made the French *salons* what they were—the preferred meeting-place of the most interesting people of the community.

The secret, if it may be called one, of making entertaining of every kind distinctive lies in studying individual guests and forecasting their reactions when brought to-



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gether. If unobtrusive tact is used to encourage each individual to express himself or herself naturally and without constraint, if those are brought together who may have interests in common, if none are neglected or overlooked, in a word, if things are so managed that the guests *entertain themselves*, then any lady may receive the credit for being an ideal hostess. For, in spite of the fact that a hostess must *direct*, must control, she should never appear to *dominate*.

Too many women, when entertaining, work too hard and too obviously at keeping their guests "entertained," and thus defeat their object. Anything savoring of strain or effort on the part of a hostess throws a pall over a social occasion. No matter how much concentrated attention a hostess may have to devote to keeping a party "going," it should never be noticeable. And, if she is skilful in the handling of her individual human factors or groups in the game of entertaining, if she brings into touch those who are likely to find each other interesting, who may be sympathetically inclined to each other, she may safely leave the burden of entertainment to them—they will interest and entertain each other without conscious volition, and credit is due the hostess who accomplishes this result. The hostess whose guests always go to her home confident that they will have a "good time" is sure to be one who bears these points in mind. The ideal hostess:

1. Never shows that she is bored, indifferent or uninterested.
2. She "plays up" her guests instead of herself.
3. She always gives her undivided attention—though but for a moment—to the individual guest with whom she is talking.



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4. She is never caustic.

5. She never brings together under her roof persons who might naturally be antagonistic, persons who are known to be at odds, husbands or wives who are divorced and their former matrimonial partners, and those whom she would not wish to vouch for socially.

These and the considerations previously mentioned apply whether entertaining often or occasionally, formally or informally.

## CHAPTER IV

### SERVICE

#### SERVANTS AND THEIR DUTIES

In intimate connection with the "service" duties the home-maker and hostess owes her family and guests, are the "service" duties of those who assist her in making her home life and her entertaining all that it should be. One point should never be forgotten: whether there are no servants (in which case one should spare strength and energy for more difficult domestic duties by using mechanical aids, whenever possible, to perform tiring routine work), or whether there is a full staff of servants, essentials are the same.

**The Woman Without Servants.**—The woman without servants need not feel that she is necessarily deprived of social intercourse, or that she need suffer in social standing as a consequence of the fact. There is nothing derogatory in answering your own door-bell if there is no servant to answer it. But, for the woman who wishes to "keep up," it is unintelligent for her to wear herself out with menial tasks, to coarsen and redden her hands with constant dish-washing, etc., when "mechanical servants" may so readily relieve her of these tasks.

For house-cleaning, naturally, a scrub-woman would have to be called in, and if washing is to be done at home the most efficient and least expensive way is to have an

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electric washing-machine, and once a week engage a laundress to operate it. An electrical dish-washer will save a woman's hands (or, if electricity is not available, a "faucet dish-washer"—a faucet brush with a superimposed "soap-box," attached to a hose and fitted to the water faucet in connection with a wire basket drainer, may be used). Fireless cookers, the electric iron, the vacuum cleaner and countless other contrivances will lessen the wear and tear of the daily grind, conserve patience and energy, and allow more time to be given to other, social details.

In this connection it is worth remembering that if one wishes to serve a meal in an attractive manner and there is no servant to act as waitress, a light dinner wagon or a small serving table on casters will save many steps. This, together with a servette in the middle of the table, within reach of every guest who may want cream or sugar, butter or bread, water, etc., is another valuable mechanical aid. The used plates are removed on the serving table and the courses brought in on it.

**The Woman with One Servant.**—A comparatively recent development is the "visiting housekeeper," who for a moderate fee enters a house without (and even with) servants as an expert adviser, and shows the young wife and would-be hostess how to plan her household work (or that of her servants), her buying, and all the details of her domestic economy to the best advantage for herself and her family.

The first thing for the woman with one servant to bear in mind is that she must not expect her to perform the duties of an entire staff of domestics. If you have one maid of all work, do not try to create the illusion that you have an individual cook, a waitress, a house-maid and a

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chamber-maid, for you will deceive no one. Like all other pretences any attempt to make a single servant play too many service rôles, especially in costume, is in poor form. A cook cannot be expected to run from her oven to answer the bell or telephone. The simplest and most natural, and therefore the most correct thing to do, is to divide the household duties which *have* to be done between your single maid-of-all-work and yourself in such a manner that you achieve the maximum of result with a minimum of unnecessary motions, and eliminate all that savors of social pretence. If your single maid is to cook and wait on the table, then you must do the housework and answer the telephone. The whole question is one which may be solved competently and capably by the use of common-sense. No woman can play the *grande dame* and impress a single servant with any measure of success, and the well-bred woman will never attempt to do so. You may not be able to entertain as frequently or entertain as many guests at a time as your friends who have two or three servants; but your affairs may be quite as attractive, and you may be just as popular as a hostess if you adapt yourself to the obvious needs of the situation. Certain things, of course, go without saying. The single maid, if she answers the bell, must always look neat and attractive, and if she waits on the table there is nothing pretentious about her doing so in a neat cap and uniform. The problem of the single servant is not so much one of observing many forms, but of observing well a few forms.

**The Woman with Two Servants.**—The woman with two servants is able to do more in the way of entertaining, and can find more time to devote to duties not strictly of a household nature than the woman with one servant.

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But her problem is, nevertheless, one of compromise and adjustment, for in order to entertain more formally and more elaborately in a convincing manner, this staff does not suffice. She, perhaps, is more inclined to pretend to "pomp and circumstance" than the woman with one domestic, but will be just as careful to avoid doing so if she is truly well-bred and intelligent.

The woman with two servants does not have to do her own "serving" at the table, as is often the case with the woman who has but one. Since for the satisfactory table service of any larger number of guests two waitresses are required, she must bear certain limitations in mind. A single competent waitress can serve from six to eight persons at a formal luncheon or dinner if she has not too much "passing" to do, or too many dishes to pass. This means that the hostess must select for her menus dishes which are served *complete in themselves*: canapées, for instance, as entrées; fish with sauce "in the dish"; meats accompanied by the vegetables *in the plate*, or casserole dishes. If she bears this in mind her single waitress will be able to "get around" and the meal will not drag interminably.

**The Three-Servant Staff.**—The three-servant staff is generally held to be the one which makes frequent formal entertaining possible without disarranging the domestic schedule. Three servants are, in fact, the minimum required for formal service in a dining-room, which, after all, is the point of departure or focal point of most home entertaining.

The three-servant staff includes, ordinarily, a cook, a waitress or butler—sometimes, for some practical reasons the waitress may be preferable—and a housemaid. The

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fact that when she is entertaining a larger party of guests the hostess can depend on *two* to wait on the table makes it unnecessary to resort to the expedients which the woman with a single waitress must adopt. With a three-servant staff a woman can divide the household duties in such a way that someone is always at the post of service at the proper time, and one maid relieves the other at her work. In essence this three-servant staff is the nucleus needed for a service which lays claims to paying attention to the detail of more formal entertaining. It does not imply by any means that "correct service" cannot be obtained when there are two servants, one servant or no servant at all. It merely means that the service may go into greater detail in many ways, and that more attention can be given to the guests. You may be quite as "correct" when serving yourself, with the aid of your wheel tray, as with two waitresses attending.

Where a butler forms one of a three-servant staff, he usually acts as his master's valet (and does valet service to his guests), waits on the table, and is responsible for the silver. The waitress and the housemaid usually relieve each other in alternation in attending to their respective duties. The dining-room and the pantry are in charge of the waitress, as is the silver (when there is no butler), and she may be asked to attend to house and table decoration, carve at table, and render personal services, though these last are usually discussed as a separate issue when she takes her position, for they form no part of a waitress's regular duties. The housemaid (chambermaid) is responsible for the bedrooms and the bedroom floor; and the cook (she may or may not attend to the "ordering") is responsible for the kitchen and all connected with it.



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After the three-servant staff (or that consisting of four servants) has been reached, the number of servants employed in a house is regulated, naturally, in accordance with such determining factors as the size of the house, the amount of entertaining done, and the personal convenience or preference of the employer. The following list shows the entire servant "personnel" from which a domestic staff may be recruited, as the individual employer sees fit. If one wishes to make a distinction covering certain individuals in a large establishment who, while they properly belong to the "service" staff, are not servants in the usual acceptance of the term, the following exceptions might be made:

1. Chaperon or companion—This position implies social equality with the employer.

2. Private or "Social" Secretary

3. Housekeeper

4. Governess or Tutor

} Here the actual fact of social equality need not confer social privileges.

The duties of the chaperon have already been detailed (See: Part Two, Chap. II). Those of a companion differ according to the nature of the service rendered the person "companied." She may act as a chaperon for a young widow; as a secretary, a trained nurse or merely as an "intelligent listener." Secretaries are specialized "business" employees: they may serve a master or a mistress who, in the large establishment, must have a confidential assistant at beck and call. In either case, the entire conduct of business or social correspondence is left to them, and they are responsible for all its details. While the social secretary represents her mistress in the conduct of all social business *outside* the house, the housekeeper re-



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lieves her of all that has to do with its *internal* management. The governess or tutor is another specialist whose responsibility is limited to the children or growing boys or girls whose education has been entrusted to her or his charge. As a rule, secretaries and tutors are considered members of the family, and eat at the same table with the family. A governess, who is usually in charge of younger children, is more apt to share their meals in the nursery-room or special dining-room reserved for them. The whole question of the social position within the family and privileges of secretaries, tutors and governesses varies, and is not subject to exact rules.

### THE SERVANT "PERSONNEL"

The servant personnel proper may include:

#### THE KITCHEN

1. A chef or cook.
2. A second cook or under cook (in large establishments).
3. Kitchen or scullery maids (one or more).
4. A "hall girl" (housekeeper's room-maid and waitress at the servants' table).

#### THE DINING-ROOM

1. A butler.
2. The "first footman," "second man" or deputy butler.
3. Footmen (as many as may be needed).
4. Waitresses.
5. The pantry-maid (who cleans the pantry).
6. "Handy man" (he never enters the dining-room but acts as a porter).

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## THE HOUSE IN GENERAL

1. The housekeeper.
2. The head housemaid or chambermaid.
3. Housemaids (as many as may be needed).
4. Parlor maid (responsible for drawing-rooms and library and, when there are no footmen, acts as a waitress).

## OUT-OF-DOOR SERVANTS

1. Chauffeur or coachman.
2. Second chauffeur (chauffeur groom or riding groom).
3. Page or "Buttons."
4. Gardener (and assistants).
5. Any other special out-door servants demanded by the needs of a large estate or establishment.

## PERSONAL SERVANTS

1. The lady's maid (or maids).
2. The valet.
3. The nurse.
4. The nurse or "nursery governess."

The preceding arrangement presents the usual divisions of a large service staff and their natural heads. But there is no fixed rule. In some establishments the housekeeper, in others the butler, is in supreme charge, but usually each supervises his or her own department. The chef or cook may report directly to the lady of the house or to the housekeeper.

**The Responsibilities of the Service "Personnel"—Managerial Responsibilities.**—A housekeeper is respon-

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sible for the employees of her department and their work, just as the butler and the chef are for their aids and assistants. The nursery governess and the personal maid are responsible directly to the mistress of the house herself. The work of the parlor-maid, since coffee is often served in the drawing-room, must to a certain degree be synchronized with the service of dining-room and kitchen; but the chamber work is carried on without reference to it.

**A Butler's Special Duties.**—In a well-staffed household the butler is in his glory. He is a personage: he directs, he orders, he represents, but does not stoop to menial tasks. He is a controlling mind, an immaculate figure in formal black clothes differing but slightly from those of his master, and which emphasize his dignity and the importance of his office. Nothing is supposed to be able to overthrow the poise of the perfect butler; he is competent to cope with every domestic situation which may arise. The keys of the cellar and plate-chest are in his hands, and though he may wear neither mustache or jewelry, flower nor scarfpin, he dons formal evening dress at six o'clock like those whom he serves. He may take chamois in hand for a moment to bring out the last perfection of gloss and finish on a bit of silver in order to demonstrate perfection to an assistant; he may lay a fork on the table to show the perfect angle of placing, but in a well-staffed establishment he does no more. Guest trays may not ascend stairs until he has passed upon them. Where there are numerous footmen he himself does not answer the door; even on formal occasions, though he be found in the hall, he merely controls the door service. He may also delegate the duty of answering the telephone to a footman. The butler announces guests at receptions, etc.;

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he announces dinner and tea to his mistress; when dinner-guests depart he announces the arrival of their cars. When the master leaves the house he holds his coat, but does not himself seize hat and cane and give them to him. This would not do at all. A footman must first hand them to the butler before the latter can transmit them to his master. Of course, where there is no footman the hat and cane may be handed to the owner directly. Though the butler may act as a valet in a small establishment, he should *not* be asked to polish shoes. The ideal butler has been portrayed in Barrie's play, "The Admirable Crichton."

**How the Service of Kitchen and Dining-room Is Co-ordinated.**—The chef or cook (responsible for the marketing), plans his menus for the following day sometime during the preceding day. The housekeeper or the mistress of the house, whichever passes on the suggestions, receives the menu-book (including the menus already given that same season for comparison) at breakfast, and either approves or substitutes other dishes for those selected. When the menu-book has been returned to the cook, the butler duplicates the menu decided upon on a pad, so that the linen, silver and china essential to it may be laid out. It is the cook's duty, together with that of his or her assistants, to have every detail of the menu ready to be served, and the butler's to see that it is served properly. Since proper serving of meals is within the butler's province, its discussion will be deferred until the following chapter, where it has a more direct application, and we will first consider the duties of the remainder of the staff.

**Kitchen and Dining-Room Assistants.**—While the

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chef or cook reserves his energies for the preparation of the more difficult and delicate dishes on his menu, his assistants relieve him of all lesser duties. The second cook relieves him of the servants' meals. Kitchen maids attend to all cleaning and washing, care of the fires, setting the servants' table, and any detail work, beating eggs, mixing sauce ingredients, etc., etc., the cook may wish to have done. The "handy man," a link between dining-room and drawing-room, brings the fuel for the drawing-room and library fireplaces.

The butler's men, the footmen, not only set the table and wait on it; they are also responsible for the cleanliness of their special portion of the house, from the sidewalk outside to the cellar. They act as porters, window-cleaners, furnace-tenders and silver-polishers and answer the bell.

**Drawing-Room and Bedroom Servants.**—The duties of a parlor-maid vary in different households. She may relieve the butler of the duty of carrying breakfast trays to the bedrooms. She sweeps and dusts after the "handy man" has moved the furniture, and she is generally responsible for the appearance of drawing-rooms and library. The regular housemaids, who have given its name to the mysterious malady known as "housemaid's knee," are responsible for all the detail chamberwork of the establishment, and their work is divided among them as the size of the house demands.

**Out-of-Door and Personal Servants.**—These two classes of servants are more directly responsible to their master and mistress, and unless it is especially understood that they take their orders through the medium of the housekeeper or butler, usually receive them at first hand.

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This applies to chauffeurs, gardeners, and head grooms, while the page is usually subject to the butler (who may use him to attend to the door or polish the less delicate and fragile silverware).

**Valet, Lady's Maid and Nursery Governess.**—The valet is the personal attendant of the master of the house as the lady's maid is of the mistress.

The valet draws the bath, shaves his master and lays out his clothes for him in the morning (if the latter feels he must be "helped" to dress he helps dress him). He keeps track of his personal belongings, his clothes, ties, jewelry, sticks, hats and shoes, cleans and presses his clothes and sees to it that every article of wearing apparel is ready for service at a moment's notice. He packs and unpacks bags (his master's and the guests'), attends to the purchase of tickets, etc., while travelling, and is supposed to be available for personal service at all times. The valet has no social status beyond that of a servant; but since his position is necessarily one of unavoidable intimacy his position may vary from that of a service automaton to that of "guide, philosopher and friend." Where the household staff comprises only three servants, the butler invariably acts as his master's valet, and he may also serve in that capacity in a house with a large servants' staff.

The lady's maid does for her mistress what the valet does for his master. In addition, however, she must be a *coiffeuse* and a seamstress. She keeps her mistress's wardrobe and personal belongings and toilet accessories in perfect order and, since a lady's wardrobe is more extensive and its care more exacting than a man's, her duties are usually heavier than those of a valet. In families which



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include several grown daughters besides the mistress of the house, a second lady's maid is usually in evidence, since it would be impossible for one to do the work.

The "nursery governess," though the phrase is often used as a euphuism for "nurse," is supposed to exert an educational influence on her young charges and not be a mere "practical" nurse or nurse-maid. She is regarded as a "very present help in time of trouble" by all mothers whose social activities do not allow them the leisure to devote much personal attention to their little ones.

**Rules of Appearance and Dress.**—Certain fixed rules control the personal appearance of the members of a large service staff. A law without exception demands that all male servants be clean-shaven, though a suggestion of side-whiskers very closely cropped is permitted near the ears, and those of the butler may be a trifle more luxuriant than those of the footmen. Beards, of course, are out of the question. The rule of the clean-shaven face is strictly enforced. A prominent society man, some years ago, happened to see a newly engaged sailor coming over the side of his yacht. The man wore a *moustache*! Although, as a member of the crew, the man was not one of the yacht's staff of servants, and would not come in any contact with guests, the owner was so shocked that he at once ordered the captain to have him set ashore and told him not to return unless the offending lip-ornament had been removed. Clean hands, nails and linen, and an absolutely spick-and-span appearance at all times are also essential. The rules of servants' dress are subject to variations. In general, the members of a large staff are attired as follows:



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## LIVERIES

1. Inside and outside footmen.
2. Chauffeurs, grooms.
3. Pages.

Liveries represent the individual choice of the mistress of the house, so far as color and pattern are concerned, and are usually designed by a smart tailor in accordance with her wishes. In some cases the colors of all the liveries and the motors of a family conform; in others the outdoor men wear a livery conforming to the cars, while the indoor men have uniforms of another cut and hue. In establishments where much stress is laid on form, the ordinary liveries may be supplemented by "full-dress" liveries, for occasions of special state and formality. The "court livery," common in Europe, with knee breeches, silver buckled pumps and powdered hair, an eighteenth century survival, is less frequently seen in the United States. Knee breeches are always more formal than trousers, but practically all livery coats are swallow-tailed and brass-buttoned, and the waistcoats striped.

The chauffeur's uniform (even though his master uses no livery for other servants) makes a better impression if it matches the color of the car (this does not apply to crimson "racers," of course), and leather leggins are usually preferred to long trousers. Secretaries and tutors are not obliged to submit to the class distinction implied by a livery.

**Women Servants.**—Waitresses in larger establishments, parlor-maids and house-maids usually wear a kind of service "uniform." In the morning plain working skirts (print or cambric) with large aprons, in the after-

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noon plain black suits with small apron, cuffs and collar of muslin. The cap is optional. Rubber-heeled shoes are best for the waitress, since she must move about noiselessly. A lady's maid usually wears a black suit (or black skirt and white waist) with small apron and white linen collar and cuffs. The indoor dress of a nurse or "nursery governess" is usually white, and she changes to dark clothes for outdoors. Maids are supposed to *be* jewels, not to *wear* them.

**Valet and Butler.**—Valet and butler are not "livery" men. The valet wears a quiet, dark or neutral-tinted business suit, and the butler keeps him company in this respect until lunch-time (or if he himself must attend the door). Then he assumes dark striped trousers, black waistcoat and swallow-tail, with a black tie. The butler, like his master, dons evening dress at six o'clock. It is always possible to distinguish a butler from his master or one of the latter's guests. He is betrayed by the *white* tie he wears with a *black* waistcoat. This, of course, a gentleman may not do: white to white is the rule for tie and waistcoat, or a black tie with dinner coat, even when the waistcoat is white.

Incidentally, gloves are taboo for the butler and he is debarred from pearl studs and may only wear studs of white enamel. These little distinctions, as well as the fact that he is denied the use of *boutonnieres*, fobs or watch chains (evening), patent-leather shoes and scarf-pins, are worth knowing if you find it difficult to tell apart master and man.

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## FORMS OF ADDRESS

A servant says :

1. To master or mistress, directly :

“Yes, madam,”

“No, madam,”

“Yes, Sir,”

“No, Sir,”

“Yes, Mrs. Coutant,”

“No, Mr. Coutant.”

2. When speaking of husband to wife :

“Mr. Coutant went out ten minutes ago.”

When speaking of wife to husband :

“Mrs. Coutant has just left in the motor.”

3. When speaking to children of the family directly, no matter what their age :

“Yes, Miss Gladys,”

“No, Mr. Henry.”

Nurses and nursery governesses, naturally, always call their little charges by their first names.

4. When speaking to another member of the family about a child :

“Miss Gladys did not eat her cereal.”

“Mr. Henry would not wait.”

5. It is also correct for a servant to refer to “the master” and “the mistress” when mentioning her employers to others.

6. When a servant answers an inside bell summons she asks :

“Did you ring, madam?”

“Did you ring, Sir?”

The direct form address used by a master or mistress :



The Bride and Groom



The correct way to  
tip the hat



Never butter more  
than one mouth-  
ful of bread at a  
time



Eat vegetables with  
fork in right hand,  
prongs up

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1. *For housekeeper, secretary, cook, or tutor*  
"Mrs. Farley,"  
"Miss Bonner,"  
"Mr. Calthorpe."
2. *For butler, valet, chef*  
"Crichton, Yellowplush, Valet," (the last name),  
or, in the last instance, simply "Chef" or  
"Chief."
3. *Other male and female servants* are addressed by  
either their *first* (never abbreviated) or *last*  
names:

James	White
Thomas	Green
Augustus	Black
Helen	Jones
Mary	Smith
Magdeleine	Larue

The use of the surname is the English custom. The excess of formality which, according to some authorities, makes it a social misdemeanor to address a chauffeur or valet directly, seems not alone silly, but uncivil.

Orders might be conveyed in the following form:

"Yellowplush, please lay out my Tuxedo for me this evening."

"Augustus, I shall need the car at nine. Please see to it."

Only the ill-bred deny their servants the courtesy of a "Please" with an order, and a "Thank you" when it is carried out.

**In Conclusion.**—Whether you have one servant or many, the way to obtain good service is to remember that

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cap and gown and livery do not turn their wearers into automatons. Courtesy, kindness, allowance made for the fact that servants are human beings with human interests and feelings will do much to prevent the "servant problem" from being a formidable one. This is more particularly the fact when one or two servants make up the staff. In the large establishment the housekeeper or butler is primarily responsible for the smooth running of the household machinery; the contact between master or mistress and the servant personnel is far less direct. But in the small household, where the mistress shares the work with one or two domestics, she cannot cultivate an attitude of aloofness with any success. She must be prepared to avoid anything that looks like a stressing of "class distinction." Though she need not sacrifice her dignity or authority, she must try to "carry on" upon a human and more personal rather than on a coldly impersonal or official basis.



## CHAPTER V

### THE FORMAL DINNER

The most elaborate of formal meals, the formal dinner, when served in a great house, with every refinement of detail, calls for the larger servant staff which has been described in the previous chapter. Since the perfect formal dinner on either a large or a small scale is one of the most difficult of social achievements, all its preliminaries must be carefully decided upon in advance, if it is to be an unqualified success.

A formal dinner may be given in connection with a dance or ball, an opera party, a week-end in the country home, an evening of bridge, musicale or any other form of entertainment, and its planning and giving, step by step, which it is our intention to describe, will give an idea of the amount of detail, thought and consideration involved.

#### PREPARING FOR A FORMAL DINNER

1. When preparing to give a formal dinner a hostess selects a day, if possible, which will not conflict with the date of any other important social event of which she may know in advance, and for which some of the guests she has in mind already might have accepted invitations.

2. If her dinner party is to be comparatively small (eight to twenty guests, let us say) the hostess will not, perhaps, need to consult her "lists," but can probably rely

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on her memory to select a group which would "balance" well, i.e., in which younger and older couples, the married and unmarried, the amusing and the congenial are all included. In addition she will choose a few alternative or "substitute" names of persons who might be asked if others could not come.

3. If her dinner party is to be a large one which will unite from eighty to a hundred guests at her table, she usually (after she has attended to her own selection) leaves the making up of the remainder of her guest list to the intelligence and tact of her social secretary, who will study the general lists to that end.

4. The secretary sends out the invitations on the customary "blank" stationer's engraved form, employed in homes where there is much entertaining. The "blank" form (See: Part Four, Chap. IV, "The Demands of the Special Occasion") which may be used answers for practically any species of entertainment, and in it the word "dinner" is written. If the dinner is given for a guest of honor or a young married couple, the fact may be stated in a line written below the final:

at.....

of the engraved form, viz: "to meet General Pershing," or "to meet Mr. and Mrs. Sidney Carter." It is quite as correct, if the exact wording and linear arrangement of the engraved form be followed, to *write* out your formal dinner invitations on your personal note paper.

5. The formal dinner invitation is sent out three weeks to ten days in advance of the dinner date, and implies a written acceptance or regret, unless, in the case of intimate friends, the hostess has extended her invitation by telephone and it has been accepted or rejected in the same

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manner. The forms of declination and regret are as simple and direct as those of invitation. Those who accept the hostess's invitation do so in the third person—"Mr. and Mrs. Alton Marsden" or "Miss Henrietta Grey"—and use the generally employed phrase "accept with pleasure" in so doing. The acceptance may be formal, in which case it is written out in six lines on the owner's note-paper, to conform to the six-line arrangement of the invitation, or it may be expressed in an informal note. In either case the invitation should be qualified as "kind." To decline a dinner invitation formally, "Mr. and Mrs. Alton Grey," for instance (in the same linear arrangement) instead of accepting "with pleasure" would "much regret that they are unable to accept" the invitation, or "regret that a previous engagement deprives them of the pleasure. When a hostess is compelled to cancel her dinner invitations she may do so by means of a short note or a little four-line notice, the first line giving the motive of the cancellation:

1. Because of death in the family
2. Owing to Major Henry Coutant's unexpected departure  
for China
3. In consequence of sudden illness
4. Owing to an unavoidable absence from town  
Mr. and Mrs. Algernon Coutant  
are compelled to recall their invitation  
for Thursday, the fourth of October

To make sure of the presence of an eleventh-hour guest to take the place of one who has sent regrets, the telephone, for the degree of intimacy usually warrants it, is used. Since the acceptance of an invitation of this kind, coming at the last moment, is in the nature of a personal

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favor, the hostess herself usually telephones and says: "Dear Mr. White, could you help me out at dinner tomorrow night? You would be doing me a great favor. Dinner is at eight and we expect to play bridge afterwards. I do hope you can come."

6. Once the hostess knows positively upon whom she may count, the *chef* is informed of the number of guests expected for dinner on such and such a date. The hostess then discusses the arrangement of the place cards with the social secretary and when this has been settled, dismisses the whole matter of the dinner from her mind. The arrangement of the place cards is the test of a hostess's ability to group individualities so that they will show to the best advantage.

**The Preliminary Service Details.**—The hostess has informed her *chef* how many guests are expected and the date and time for the dinner. The *chef's* first duty is to plan a menu which will do credit to his mistress and himself. This menu is submitted and approved, sometimes by the secretary, usually by the hostess, and then copied by the butler.

**The Menu.**—The general impression is that at a large formal dinner a *chef* exhausts his ingenuity in preparing a vast number of the richest dishes and serving them in bewildering profusion. This is not the case. Delicacy, variety, contrast are his aim, and the perfect menu represents a carefully balanced achievement along lines rigidly prescribed. The menu of a very formal dinner would include:

### HORS D'ŒUVRES

Canapés or cocktails with plain sandwiches or wafers.

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## SOUP

At formal dinners, because of the elaborate character of the menu, a *clear* soup is served. Celery, radishes and olives are served *after* the soup.

## FISH

Broiled fish calls for a heavy sauce; steamed, fried or baked fish demand a piquant one. At the formal dinner vegetables usually are not served with fish.

## ENTRÉE

If the roast is heavy and rich the entrée should be light; if the entrée is rich the roast should be a plain one. Extra entrées are to be avoided. Patties are always served without rolls.

## ROAST

The roast is selected with reference to the preceding entrée and the salad which succeeds it. (See: Lillian B. Lansdown's "How to Prepare and Serve a Meal," pp. 42-45, for a grouping of roasts with their proper sauces and vegetables.)

## SALAD

The salad may be plain or elaborate. Fruit salads are served with thin, unsugared crackers.

## DESSERT

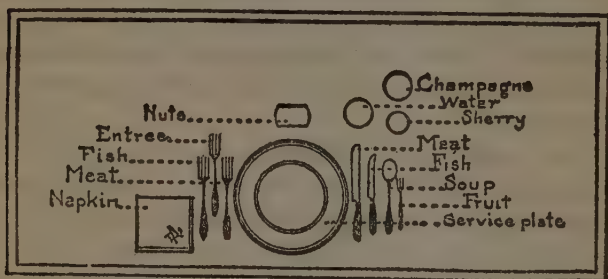
Hot desserts with rich sauces are not usually served at formal dinners, their place being taken by *frappées* with small cakes or wafers.

## COFFEE

Always served with cigarettes and liqueurs, the ladies drinking it in the drawing-room, the gentlemen in the smoking-room or library.

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**The Table.**—It is the butler's duty to see that the menu which the *chef* prepares makes its appearance before the dinner guests with absolute correctness of detail regarding silver, glass, china and service. The fashionably dressed table is complete with a damask cloth (on a bare table a lace cloth is appropriate), a centerpiece (either a purely decorative silver piece or a bowl or vase holding flowers) and shadeless candles. Silver compote dishes or silver baskets, varying in number with the size of the table, hold fruits and bonbons, and salted almonds are usually served in a couple of large dishes, or each guest is provided with a small dish of his own. The accompanying diagram of a formal dinner cover shows better the manner in which a place is set than any description could. Two feet (from the middle of one dinner plate to that of the next) is the accepted distance for laying the individual covers.



FORMAL DINNER COVER IN DETAIL

Peppers and salts are set at every alternate place; but butter dishes, bread in napkins, bottles containing sauces (Worcestershire, Catsup, etc.), vegetable sauces, and bread and butter plates do *not* appear on the table at a formal dinner.



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Not the least important detail in connection with the dining-table is the proper arrangement of the place cards. These the butler has received, with the names of the individual guests written on them and enclosed in envelopes, in their proper order, and when the table has been set he places them one by one, beginning with the hostess's card, at one end, and placing the cards of the two most distinguished men guests on her right and left; until he reaches the host's place, at the other end of the table, where he puts the place cards of the two ladies who are to be especially honored in the seating, at the host's right and left. The place-cards are laid on the guest's napkin. Menu cards are infrequently used; sometimes one only is seen at the host's place, or they are distributed in the proportion of one to two guests. They really add an unnecessary detail to an already elaborate function, and rob the diner of the pleasant element of surprise by telling him what will come next. The place at the host's right is always that of the guest of honor—the oldest lady present or a bride on her first post-honeymoon appearance—and the host always takes her in. The butler sees to it that two men guests or two women guests are not seated together. It is the butler's duty to arrange the table service in advance so that there will be no delay between courses. The number of waitresses or footmen needed will depend principally on the menu the *chef* has planned. If the course dishes are not served with special corollary dishes to accompany them, two waitresses should be able to serve as many as ten to twelve guests without noticeable delay in serving. On the other hand, if the menu embraces a number of dishes, every pair of guests may need a waitress. The fact that quick and efficient service depends on



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the character of the menu is an important point to be remembered by the hostess who can count upon only a single waitress to serve a formal dinner. If she plans accordingly, her single waitress should be able to attend properly to six or eight guests. At a very large formal dinner, at which hundreds of guests are present, the service staff is supplemented by caterer's men.

**The Arrival of the Guests.**—In addition to the preparation of the table, the butler has other duties. If the dinner is very formal, an awning and red carpet must run from the curb to front door, and he must see that it is in place. At the sidewalk he stations a footman or chauffeur to open motor doors; another footman he puts on duty at the house door so that it is swung open for the guest the moment he appears at the top of the steps. He also sees to it that the host's valet and the hostess's maid are in their places in the respective dressing-rooms of the men and women guests. He stations himself in the entrance hall, near the drawing-room door before the hostess (who "comes down" to receive some ten or fifteen minutes before the guests arrive) takes her place in the drawing-room.

Punctuality is a necessary virtue at a formal dinner no matter what hour may have been set for it (an earlier one, say a quarter past seven, if the guests are going to the opera, or a later one, eight, or eight-thirty, if there is to be bridge or some other amusement). There is no fixed hour for a formal dinner at night, since local custom varies considerably.

As the guests arrive the hall footman or butler indicates the way to the dressing-rooms, where they are received by

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lady's maid and valet and relieved of their wraps. As they return to the drawing-room door the hall footman offers the men the table diagram (See: Part One, Chap. III, p. 37) and the tray of envelopes bearing the names of the male guests and enclosing the cards with the names of the ladies to be "taken in" by them. Then they enter the drawing-room (a wife preceding her husband) and the butler, moving a few steps in advance of them, announces them individually,\* as "Mrs. Grey" and "Mr. Grey."

The hostess does not compel her guests to make many steps. She stands near enough to the drawing-room door to be able to greet them with a smile, shake hands, and as they move on after a pleasant phrase has been exchanged she is ready to receive the next guest. The butler moves aside after presenting the guests and returns to his station at the drawing-room door. Standing not far from his wife, the host may present a few persons to each other, if need be, though introductions are rare at formal dinners.

**The Dinner Announcement.**—The butler knows exactly how many guests are expected. He has kept track of those who have entered the drawing-room and, when he

\* The names of dignitaries take precedence of those of their wives: "The President of the United States" (or Vice-president), "The Secretary of State," "of War," "the Navy," etc. "The Chief Justice," "The Attorney General of the United States," "The Governor of Colorado," "The Mayor of New York, *and* Mrs. . . .," and such dignitaries enter the room before their wives. In Washington and elsewhere ambassadors and their wives are always announced as: "Their Excellencies the Ambassador and Ambadress of France," while a minister is simply heralded as: "The Minister of Belgium" (or Czecho-Slovakia), as the case may be. Officials who are non-executives follow their wives, and titled couples are announced as: "Lord and Lady," the "Marquis and Marchioness," "Prince and Princess" so-and-so.

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has announced the last guest,\* dispatches a footman to inform the *chef* and to give the order to light the candles on the dining-room table. This done, he enters the drawing-room (usually by the door which opens from it on the dining-room) where the guests are standing and talking, and moving up to his mistress bows and says: "Dinner is served." He then takes his place just within the dining-room door.

**Order of Entrance at a Formal Dinner.**—The table diagram has already made clear to each guest whom he is to take in and where he is to sit. The butler, within the dining-room door whispers "Right" or "Left" to each male guest entering where no diagram has been provided.

1. The host, with the hand of the lady who is to sit on his right, on his arm.

2. The other men of the party conducting their dinner partners in no set order but as chance may dictate.

3. The hostess, with her hand on the arm of the man who is taking her in.

**Before the First Course.**—While the guests seat themselves (either the footmen or, in their default, the male guests draw out the chairs) the butler (who has drawn out his mistress's chair, or, if she prefer, that of the guest of honor) takes his place behind it, where he is able to oversee the entire service, intervene at any given moment, and be at the direct disposal of the hostess should she wish to speak to him. When the guests have settled into place (the ladies removing their gloves) and have unfolded their napkins, the first course appears.

\* No hostess at a formal dinner need wait more than fifteen or eighteen minutes for a tardy guest. The late guest must apologize (the hostess only rises if it is a woman) and begins with whichever course is being served.

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**First Course.**—The canapés, oyster cocktails or fruit of this *hors d'œuvres* course (unless served in the drawing-room before dinner, when it would not be repeated at the table), are served by footmen or waitresses in a separate dish placed on the guest's service plate, while the butler, leaving his place behind his mistress's chair, makes the round of the guests, stopping at the right of each to ask whether they prefer plain or mineral water, and filling their glasses accordingly. When two waitresses or footmen serve twelve guests, the one may begin with the lady on the host's right, and continue serving around the table to the right, while the other begins with the lady at the opposite end of the table, and serves on to the right. When the *hors d'œuvres* are finished, the used plate is removed, the service plate remaining.

**Second Course.**—The soup (it is safest for the waitress to bring in one plate at a time) is placed on the guest's service plate in the order of precedence already described, and like the plate containing the *hors d'œuvres*, is set down and removed from the *right* of the guest served. While the soup is being served on the *right* another waitress or footman may pass celery, olives, rolls or pulled bread (either in the order given or reversed), offering the tray or basket (for bread) at the *left* of the guest. The service plate answers to hold celery, olives, though the rolls or bread may be put on the table-cloth. When the course is ended, the waitress or footman, stepping to the *right* of the guest, carries off the soup plate. With the soup plate the underlying service plate, which has been used for bread, rolls, etc., is also removed, and a fresh hot plate takes its place.

**Third Course.**—Fish served hot, like soup, is presented

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on the waitress's right hand palm on a napkin pad. At the formal dinner the plates of fish are usually prepared and served individually, with or without accompanying plates for cucumber or some other salad, when one is served. In the former case the five or six slices of cucumber with a little dressing are served by the waitress, who goes to the right of the guest to do so. A separate salad fork is supplied with the salad. When the fish course is over, the salad plates are first removed, and then the plates which have held the fish.

**Fourth Course.**—As a rule the fish is followed by an entrée served on individual plates, clean plates taking the place of the used ones of the preceding course, so that there is a fresh plate at every guest's place. The clean service plate may be put down with the waitress' right hand, while she removes the fish plate with her left; or the empty plate may be put down as the fish plate is removed, and the entrée (croquettes, mushrooms, etc.) may be served to the guest from the right, from a large dish. During each course, the butler sees to it that the water glasses are kept filled, and where champagne, cider or grape-juice and ginger ale take the place of wines, he makes the round of the individual guests and pours for them as desired. With the entrée the order of service may be varied, if desired, and may begin with the lady on the left instead of on the right of the host, and continue to the left.

**Fifth Course.**—In this course, as in the others (the order of serving may again alternate, to begin with the lady sitting at the host's right), the used entrée plate is again taken from the service plate, and the plate with the roast put in its place. Then the waitress (unless potatoes

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have been served with the roast on the plate) brings in the potato dish, spoon pressed down into the potatoes, and, going to the right of each guest, helps him. Sauce and individual vegetables are served in the same way, unless the guest refuses with a nod of the head or a quiet "No, thanks." In this, as in the other courses, when the fork is laid on the plate, as an indication that the guest is through, the plate is removed.

**Sixth Course.**—Throughout the meal, bread is passed, water is poured, extra knives are placed from the right and forks from the left, and the salad course which always precedes the dessert course (and which may be accompanied by cheese) is served on small plates such as were used for the fish course, with dessert-forks and spoons. The service order for the roast may again be reversed, and at the end of the course, when the salad plates have been taken off, for the first time during a meal there are no plates on the table. Salt and pepper cellars are now removed on a tray; the cloth is crumbed with a napkin or silver crumb remover, the crumbs being brushed into the silver tray, and the table is ready for the serving of dessert.

**Seventh Course.**—The dessert plates are now placed before each guest and the standard formal dessert, ice-cream—pie is not served at formal dinners—is served. In the formal dinner given in the private house the dessert service comprises: ice-cream plate of glass, matching the glass finger-bowl placed on it, and under the glass ice-cream plate a china fruit plate, one separated from the other by a napkin or doily. The dessert spoon and fork are laid one on each side of the finger bowl. The guest places the finger bowl on the table above the ice-cream



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plate to permit of the serving and eating of the ice-cream, after which the glass ice-cream plate is taken away by the waitress. Then those of the guests who take the fruit which is passed immediately after the ice-cream, are at once provided with fruit knives and forks. After the fruit, bonbons are passed, and these conclude the meal at the table. Should a guest by chance use his china plate for ice-cream, the waitress merely brings him for his fruit and bonbons a fresh china plate in place of the one used. These seven courses—unless we wish to consider coffee a separate course—have taken the place of the fourteen courses which were once the mode, and the so-called “Russian service” which has just been described, in which everything is served to the guests “from the side,” by waitresses or footmen who pass or place it already apportioned before the guest in individual plates, is the form of service usually preferred to the “English,” which encourages personal attention on the part of host and hostess to the needs of the guests, and in which the food, instead of being served “from the side,” is served “from the table.”

**During the Progress of the Meal.**—While the butler’s watchful eye has been on the lookout for anything which might mar the deft smoothness and order of perfect service on the part of waitresses or footmen, the hostess—though her guests do not call for as much individual attention as at an informal dinner—has kept the conversational ball rolling, and has occasionally “turned the table” in order to do so. “Turning the table” is a recognized social expedient for shifting the current of conversation, which may have been flowing too steadily in one direction, say from right to left, back again, so that it will flow from left



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to right instead. Every second or third course, the hostess, if she has been talking to the man on her right, will turn from him and begin a conversation with her left hand neighbor. Her example is followed by the other women at the table, with the result that by this shift or "turn" everyone is provided with a new conversational partner, and the uniformity which results when two people converse only with each other throughout a meal is agreeably varied. People who are too shy or too taciturn to talk should never accept invitations for a formal dinner, for guests, unless they wish to appear ill-bred, are compelled by the laws of good form to talk with their neighbors. The man sitting next to you may be one whom you regard as quite beneath your notice, yet no matter what you think of him, you are not excused from conversation. (With regard to table manners in general see: Part One, Chapter III.)

**When the Last Course Has Been Served.**—When it is clear that all the guests have finished, the hostess rises, and the first woman guest who first notices her do so, rises immediately after her. This is the signal that the meal is concluded, and is given by none but the hostess, in her capacity as the head of the table. As soon as the guest who has "seconded the motion" has risen, the other guests rise as well. The men at once offer their arms and lead back their dinner-partners to the drawing-room from which they have come. When they have seen them seated, the men bow and excuse themselves and adjourn to the smoking-room or library. Here they talk over the coffee which is served, together with cigars, cigarettes and (possibly) liqueurs, by a waitress or footman; while the women chat over their coffee and cigarettes and (possibly) liqueurs, in the drawing-room. It is the host's duty, after

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some twenty minutes have passed, to suggest that the men return to the drawing-room, where the hostess has been dividing her time and attention among the women guests as her husband has with the men. The evening, after some general conversation in the drawing-room between the guests of both sexes, then takes its regular course in accordance with the plans of the hostess. A large formal dinner usually implies a performance of some kind (amateur or professional), dancing, bridge, mah-jongg or five hundred.

**At the End of the Evening.**—If dinner is the event of the evening, though as already said every large dinner is usually followed by an entertainment of some kind, the guests begin to leave by ten or ten-thirty, unless, of course, the dinner had been given as a prelude to an opera party, when they would leave immediately after coffee had been served. When bridge or mah-jongg is to be played there is no specified leaving-time. No one can exactly foretell when a game will end and guests usually drop out when the game at their particular table concludes, and have their cars telephoned for by the butler.

When there is a dance, there is usually no specified leaving-time. Naturally, when a dramatic or musical entertainment or programme follows the dinner, the guests would begin to think of leaving not too long after its conclusion. As a rule the guest of honor (the lady who sat at the host's right at the meal) is supposed to give the signal for departure, but the rule is one not too strictly observed. The hostess, of course, can *never* suggest that it is growing late. When bridge is played, there are usually guests who do not play cards, and who take leave of the hostess when the playing begins.

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The hostess's maid must be in readiness in the ladies' dressing-room and the host's valet in the gentleman's dressing-room to assist departing guests after they have said "Good night" to their hostess, and thanked her for having asked them. (The conventional form of acknowledgment on the hostess's part is "Good-night" or "Glad you were able to come.") As the guests pass through the hall the outdoor man at the head of the steps calls for their respective cars, their chauffeurs reply "Here!" bring the motor to the curb and the butler, turning to the guest in question, informs him that his car is ready.

### THE SMALL FORMAL DINNER FOR THE WOMAN WITH A SINGLE WAITRESS

We question whether the majority of our readers will be apt to give larger formal dinner parties, with from thirty to sixty or eighty guests, separate tables, and a service which entails an elaborate staff of trained servants. The small formal dinner, at which a single waitress serves six or eight guests does not differ in its essentials from the large formal dinner. It may be quite as smart, and quite as correct, though on a lesser scale, and really represents a very wide-spread modification of the more elaborate form, and one which any intelligent house-wife can achieve.

Where a small dinner, served by a single waitress, is to be given, the covers are laid as already described; but the ice-water or Apollinaris is poured and the finger-bowl and dessert service (the finger-bowls half filled with water) is laid out on the sideboard before dinner is announced.

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The waitress takes her place at the front door, helps the guests off with their wraps, and shows them into the drawing-room, and when the last guest has arrived she announces that dinner is served, as the butler would. She does not leave the dining-room during the meal, save to bring in or take away dishes, and stands opposite instead of behind her mistress. The point to remember is that all *accessories* to any dish should be served *with the dish itself*, and not separately. In this connection the divided vegetable dish, with separate compartments for various vegetables is useful, and when the roast is served, stuffing and potatoes with the gravy already poured may be served at once, to do away with passing a sauce-boat. The less passing there has to be done, the more smoothly and expeditiously the meal will be served. In other respects the service does not differ.

### FORMAL DINNER HINTS

1. At a formal dinner *everything* is passed, poured or served by servants.
2. Eat with an eye to the general progress of the course. Do not finish with your soup or fish far in advance of the others, or keep the table waiting at a roast or dessert.
3. There is no harm in stealing a glance at a neighbor to see how she manages some intriguing cheese or fruit new to your experience, and profiting by her knowledge.
4. Butter and butter plates are among the formal dinner "nevers."
5. Forks are always laid out *prongs up*.
6. There are no "second helpings" at a formal dinner.
7. In the event of there being wine, but neither butler nor waitress, the host pours for the guest of honor, and

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pushes the bottle to the man next in line, who serves his partner and himself and repeats the host's manoeuvre.

8. You may praise food at a dinner *en famille*, but not at a formal dinner.

9. The competent hostess *never hears* a crash of dishes behind the pantry door, and well-bred guests are equally deaf.

10. When a clergyman is numbered among the guests at a formal dinner he should be asked to say a blessing.

11. If you are a guest do not, unless it is unavoidable, have another engagement which forces you to leave before dinner is over. If you are compelled to leave, your hostess need not rise when you bid her adieu, but your host should see you to the door of the dining-room.

12. When a number of other guests have been invited for cards or a dance "after dinner," it is important that the last course is over when they begin to arrive. The hostess must be in the drawing-room to receive such guests at the hour set.

13. It is well-mannered to take some portion of any main dish when it is passed, whether you eat it or not.

14. Though you may despise cigarettes and be indifferent to cigars, it is considered ill-bred to draw a favorite pipe from your pocket in your host's smoking-room.

15. Let your conscience be your guide with regard to a dressing-room tip. If the maid has stitched a seam with ready needle, or the valet done some little service, it is only courteous to acknowledge it.

16. If the dinner is a small one it is quite customary for men to leave their hats and coats and women their cloaks with the servants in attendance in the hall, and at once enter the drawing-room.

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17. Do not let the problem as to what is food and what decoration disturb you when taking a helping of some elaborate dish. Once it is on your plate you will soon be able to tell them apart.

18. At formal dinners carving is nearly always done by the *chef*, not at the table.

## CHAPTER VI

### OTHER FORMAL MEALS

There are, aside from formal dinners, formal breakfasts, formal luncheons, formal teas, and, in addition, the elaborate supper at a ball may be a decidedly formal affair.

**The Formal Breakfast.**—A formal breakfast (in society the "breakfast" hour is *never* later than half after twelve, though it may begin at twelve o'clock) differs hardly at all from the formal luncheon and is most often given in connection with a wedding. (See: Part Three, Chap. IV, "Wedding Meals").

**The Formal Luncheon.**—The formal dinner is an evening dinner party; the formal luncheon is a dinner-party given in the afternoon (at one or half after, P.M.) and is a favorite form of fashionable entertainment.

As in the case of the formal dinner, the luncheon invitation usually is expressed on a "blank" engraved form, in which the names of the guests, the nature of the event, day of week and month, and the hour may be filled in. The invitation also may be entirely written, or take shape as a short note, or be telephoned, according to circumstances. Formal luncheon invitations are usually sent out a week in advance.

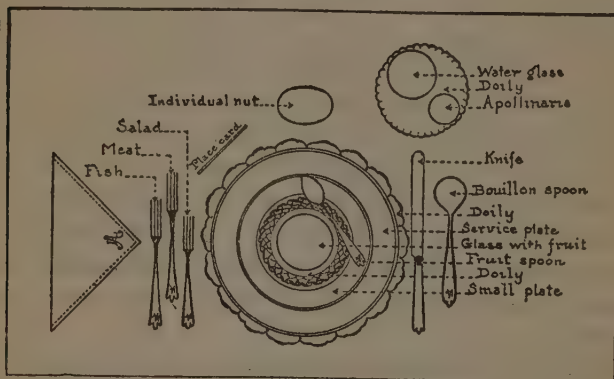
The formal luncheon resembles the formal dinner in many respects. Guests are received, and luncheon is announced as at a dinner, and the same order of entrance



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is observed in passing into the dining-room. On the dining-room table the polished wood shows beneath the lace or linen centerpiece and the guests' place mats and, since it is a daytime affair, there are no candles. The decorative accessories (*centre épergne*, flowers, silver *bonbonnières*, etc.) are the same as at a dinner. The hostess, as a rule, sets out her most attractive glass, china and silver, and the service is practically that of the dinner-table, except that individual butter plates may appear, and a smaller "luncheon" napkin takes the place of the large dinner napkin.

**Serving a Small Formal Luncheon.**—The small formal luncheon is a favorite form of entertainment and is a possibility for the hostess with a limited service staff. If she has no more than eight guests, a single waitress should suffice, but if she is entertaining a party of twelve, an extra woman could be engaged for the occasion.



LUNCHEON COVER IN DETAIL

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One advantage the formal luncheon possesses over the formal dinner is the fact that it only calls for four or five courses in place of the dinner's seven. An entirely adequate small formal luncheon menu might consist of:

1. Bouillon (in cups)
  2. Eggs
  3. Chicken
  4. Salad and Cheese
  5. Dessert
- Coffee

It would be served in the following manner:

The bouillon (or any clear soup) is *always* served in a cup, with bouillon-spoon (unless it be jellied bouillon, the spoon is only used for stirring the bouillon and for finding out whether it is too hot) on the saucer and passed by the waitress.

The eggs (they may be served in any of a hundred and one styles) call for a small knife and fork, on the outside of the service, and a small knife and fork for the salad and cheese course should be placed next the service plate. If the hostess has salad dishes of the "kidney" style, they are quite in place at a luncheon. Many hostesses prefer not to mix china and silver on the luncheon table, and use a glass or china *épergne* with china, and a silver centre-piece with silver. If the luncheon is strictly a formal one, the individual butter plate may be used or butter may be omitted altogether. If (as in the more elaborate style of formal luncheon), the bouillon is preceded by a chilled fruit course, the fruit is already placed on the service plate (separated from the service-plate by a doily) when the guests take their seats. The tumblers and the individual

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butter dishes (if used) are properly filled and supplied before the beginning of the meal.

The service begins (often there is no host present at a luncheon) with the guest at the hostess's left, and should alternate with the courses. When the bouillon is removed, the service plate is also taken away, and a hot plate for the egg course takes its place; the eggs being accompanied by hot muffins or pop-overs, if desired. Hot bread of some kind, incidentally, is always a distinctive luncheon feature. When the egg-plate is removed a larger hot plate for the meat course takes its place.

In some cases (though it is not really formal and the "Russian" service style is usually employed for the entire meal) the two remaining courses, salad and dessert, are served "English" fashion. In that case, the salad bowl with the lettuce unprepared is placed before the hostess on a tray or salver, together with a salad spoon and fork and condiments. Then, while the hostess dresses the salad, the waitress brings the cold salad plates to the side-board and places one before the hostess. As soon as a portion has been placed on it, she takes it up and sets down another, serving the plate already prepared to the first guest at the hostess's right. Another empty plate is then taken from the side-board, the second prepared plate is given to the second guest, and in this order all are served. After that cheese-balls (on a plate), and pulled bread are brought in on a tray and passed to the left, so that each guest may help herself. Hot buttered crackers may accompany the cheese instead of the pulled bread.

Before serving the dessert course, the table is crumbed (in England custom favors crumbing *after* the dessert and before the fruit).

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The dessert service (as at dinner) is placed on the table, the dessert, ice-cream or other (with a mousse a spoon *only* is supplied) is served and eaten, and the fruit is then passed.

When served in the "English" style, the dish of ice-cream or parfait is placed before the hostess with the slicer, and the same order of service is observed as with the salad. Then, the finger bowls on plates with separating doilies are brought in and set down from the *right* (this procedure—serving the dessert plate and finger bowl in two distinct "courses"—though the hostess, of course, then would not dish the cream, is correct for the most formal dinner) and the bonbons are passed to the *left*, so that each guest may help herself.

When the guests have finished their bonbons, the hostess gives the signal for adjournment to the drawing-room, where coffee is served. The waitress either brings in the *demi-tasses* on a tray, already poured, returning for sugar; or the coffee pot, with coffee cups and sugar bowl may be carried in by her on a larger tray, and put down on the table at which the hostess seats herself to pour. In that case the maid first passes the cups on the tray and then passes the sugar. She remains in the room to remove the service, and some twenty minutes after luncheon has been served reappears with a tray holding glasses of water which she offers the guests. Should bridge follow the luncheon—in which case the luncheon should not last more than forty-five minutes—the waitress, as soon as she has served the coffee, arranges the bridge tables, sets the chairs, and places cards and bridge scores on the tables. When the guests leave the maid should be in attendance in the hall to help them with their wraps.

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**An Elaborate Formal Luncheon Menu.**—While the simpler formal luncheon menu, with its four or five courses is the one most favored, a more elaborate menu is possible. The one following \* is typical of this kind:

### Menu

#### Grape Fruit

Bouillon	Olives
Oysters, Manhattan Style	
Brown-Bread Sandwiches	
Chicken Timbales, Mushroom Sauce	
Little Filets of Beef, Spanish Sauce	
French Fried Potatoes	
Lettuce, French Dressing	
Pulled Bread	Cheese Balls
Angel Parfait	Little Cakes
Bonbons	
Coffee	

### FORMAL LUNCHEON POINTERS

1. If favors are used at a formal luncheon they may be grouped about the centrepiece, with connecting ribbons to the individual plates.
2. A fruit cocktail may be served in the drawing-room at a formal luncheon.
3. Place cards are proper at a formal luncheon.
4. Hot tea is never a formal luncheon beverage, and even iced tea in summer is not good form at a luncheon of this kind in town.
5. Too elaborate a formal luncheon is a poor preparation for a game of bridge.

\* "The Up-to-Date Waitress," Janet McKenzie Hill.

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6. Ordinarily the second place of honor at a ladies' formal luncheon party would be the host's place, were he present.

7. Avoid "place bouquets" at a formal luncheon; they are not good form.

8. Ladies always wear hats at formal luncheons, though they remove their gloves as at the formal dinner.

9. Luncheon beverages served during the meal include fruit "cups," iced tea (in summer, in the country home), water, Apollinaris, and even chocolate.

10. Salted almonds and bonbons appear on the table in "set" dishes.

11. Men guests ordinarily appear in cutaways at a formal town luncheon, or in a business suit on a Saturday.

12. When luncheon is announced, bouillon cups and plates for hot dishes should be in the warming oven; plates for salads and ices in the refrigerator.

13. Guests who have engagements elsewhere may take leave of their hostess after a ten minute courtesy stay in the drawing-room after the meal. They simply arise and say good-by, the hostess rising and standing until they have left the room. A guest in such case should always express regret that she is obliged to go.

14. At the formal luncheon the hostess leads the way into the dining-room with the guest of honor, instead of coming last, as at the formal dinner.

15. In all larger cities cigarettes are passed in the drawing-room at the conclusion of a formal ladies' luncheon. You must let your conscience be your guide.

16. Unless a luncheon is followed by bridge, the guests will have left the home of the hostess by ten or fifteen

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minutes to three. This allows for approximately an hour at table and twenty minutes in the drawing-room.

17. At a luncheon where both men and women are represented, the entire party may share their coffee and cigarettes in the drawing-room or at the table itself.

18. Women (save the hostess, whose face must not be veiled) may or may not wear a veil at the luncheon table.

**The Formal Supper.**—The formal supper is a species of misnomer, because supper is or should be essentially an informal meal. The formal supper, such as the elaborate supper given at a specified hour (usually midnight or one P.M.) at a large ball, is really a species of luncheon or dinner and the formal element lies mainly in its elaboration. When a ball supper of this kind is not served at a fixed hour, the service is usually uninterrupted, and goes on for several hours. It generally follows the five-course plan of the formal luncheon, beginning with a soup or bouillon and ending with ices, with one main and one secondary dish, with vegetables, and a salad. Coffee is served in *demi-tasses* as at a dinner or luncheon. The extreme of lavishness is shown when a cold buffet supper is available together with the hot "course" supper, and the guest is at liberty to choose which he prefers. At formal dances both these types of supper are in vogue, though the buffet meal is the more popular with hostesses.



## CHAPTER VII

### FORMAL AND INFORMAL TEAS

The formal tea, often given in connection with a dance or a "garden party" is the more elaborate sister of the various informal teas which form one of the most generally popular types of formal social entertainment. The formal tea with dancing given to launch a débutante or a recent bride has already been described in detail (See: Part Two, Chap. I, "The Débutante"), and what distinguishes it above all else from the informal tea is the fact that the hostess *never* pours, nor do hostesses by proxy pour for her. The buffet tea-table is either presided over by her butler with waitresses or footmen to assist him, or by a caterer and his aids. The formal tea without dancing, when it exceeds a certain degree of elaboration (though actually a tea) is known as a "reception."

A formal tea without dancing may be given in the home or at a hotel. In case it is given at a hotel, though favors are not obligatory, the "corsage bouquet," which is forbidden at the luncheon, is quite in order. The head waiter of the hotel should be seen in advance, and all details of the meal should be arranged with him. His advice regarding menu choices and specialties is usually well worth taking. The head waiter should be feed for his advice, and the table waiter or waiters for their services

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*in advance*, and the meal should be paid for in advance as well, in order that on the afternoon of the affair no embarrassing financial details come to the notice of the guests. A tea of this kind may be given by a group of girls for a friend who has become engaged.

The formal "at home" tea assumes more of a "reception" character when the hostess gives it in honor of some distinguished guest—an artist, a scientist, an explorer—whom a number of people have been asked to meet. In such case the hostess, as a rule, sends out her personal card. Over her name she has written:

To meet

Professor Henri Coué

Mrs. Algernon Horace Coutant

20 Clarendon Terrace

Wed. Sept. 12,

Tea at 4.30 o'clock

At a large, formal reception tea the hostess is excused from pouring at the tea-table, in order to receive the guests, and her place is taken by two close personal friends who pour for her. Or, if preferred, the tea is passed in trays by waitresses. Of the hostesses by proxy, one sits at one end of the table behind the tea-urn, the other at the other end behind the chocolate-pot. Guests, whether they are or are not acquainted with either lady, ask for a cup of whichever beverage they prefer (at the tea urn the hostess by proxy will ask whether they take it with cream or with lemon and how many lumps of sugar they want), and no introduction is necessary if guest and hostess by proxy wish to exchange a few remarks.

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**The Formal Tea as it May Be Given by the Young Hostess with a Single Waitress.**—It is quite possible for the young matron to give a formal tea without too great expense or elaboration, even though she have but a cook and a maid as a service staff. If she invites a number of guests the refreshments had better be placed on the dining-room table instead of being wheeled into the drawing-room on the tea-wagon and placed before the hostess, there and therefrom to be served. The tea-wagon service is perhaps more fashionable, but it is also more difficult of accomplishment with limited service.

If the tea is set for four o'clock, the maid should be waiting in the hall to admit the guests. If it is possible to persuade the cook to do so, she should be dressed in a black service suit, with cap and apron, and bring in the hot water, chocolate, etc. The rest of the refreshments served at the tea should have been prepared and be ready to serve before the waitress goes to the door.

The hostess receives the guests in the drawing-room. When a certain number of guests have arrived, she turns to one of the friends who has agreed to pour and says: "Won't you take Mrs. Grey and Mrs. Smith and—let me see—the Misses Alwater, Miss Jones and Miss Brown into the dining-room to have some tea?" She, however, must remain in the drawing-room until all the guests have been greeted. Then she may join them in the dining-room and, going from one to another, keep the conversational ball rolling. Once everyone has been served, she may lead the way back to the drawing-room, to the garden porch or into the garden itself. So far as possible she should try to introduce all guests to each other.

The tea-table should display the prettiest table-cloth

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possible. At one end is the tea-urn; at the other the chocolate-pot. The tea-service (whether silver or china) calls for a kettle of boiling water, tea pot, tea strainer, sugar-bowl, cream pitcher, slop bowl and dish of sliced lemon. The chocolate service is complete with the pot of chocolate (refilled whenever necessary), a bowl of whipped cream and the chocolate cups.

On the table, between the two services are placed: every variety of sandwich (cream cheese, plain bread and butter, caviar, anchovy or lettuce), toasted muffins, crumpets, hot biscuits, and every sort of little sweet cake imaginable in silver dishes. If desired, the two "hot" bread dishes selected (buttered toast in fancy shapes, perhaps, and toasted English muffins, halved and buttered) may alternate with the plates of sandwiches. The formal tea *never* goes beyond *bread* and *cake* (though it may offer these in any and every form), for as soon as it does, and adds other dishes to the menu, it becomes a "reception" tea.

On one corner of the table stands a pile of small tea plates, with a napkin between each two plates. If the cakes include such as are not "finger foods," that is to say, cakes with cream, or fruit tartlets, then a supply of forks should be placed beside the pile of plates. Besides tea and chocolate, bouillon may be served at a formal tea.

**Other Formal Tea Facts.**—The formal tea becomes a formal tea, according to some authorities, as soon as *cards* are sent out for it. According to the number of guests, as many as *four* ladies may pour, the second pair relieving the first at the end of an hour. Friends of the hostess may serve the refreshments when there are many guests, even though waitresses assist them (removing used cups and

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plates and bringing on fresh ones), and ladies who pour are entitled to the privilege of using large napkins to protect their gowns. The dishes of cake and bread may be alternated with others containing almonds and bonbons.

At summer afternoon teas a separate frappé table may hold a frappé bowl, and frozen creams, or punch may be served by a friend of the hostess. Paper doilies, incidentally, are not in good taste at a formal afternoon tea unless one is entertaining eighty or a hundred guests. The salad has never been grown which may with propriety appear on the formal tea-table.

**The Informal Tea.**—The customary informal afternoon tea, which is a regular household institution in many families, is a comfortable, chatty affair without stiffness or ceremony, whether it brings together a large house-party in a country home or a few intimate friends in the town house, or is merely a family affair shared by some friend who may have dropped in.

The point about the informal afternoon tea is that it is served by the hostess. It may be served in the most modish manner if the hostess has the proper accessories and one waitress.

### AFTERNOON TEA ACCESSORIES

1. A "nest" of tea-tables: small, low, miniature tables, mahogany or glass-topped, one for each person "teaing," which are placed beside the individual guests. The largest of the set, or some other table of somewhat larger size is for the hostess.

2. A "tea-curate": a tripod basket-tray or stand with three plate-set hoops or shelves, the plates holding hot bread, sandwiches and cake, in the order given.

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3. Tea cloths for the tables; small tea napkins for guests; doilies for trays and baskets.

4. The large tray for the hostess's table. It holds everything save what is held by the "curate": tea-kettle of boiling water with alcohol lamp, tea-pot, tea caddy and caddy spoon, and strainer, silver tea-ball or china percolator, cream pitcher, sugar and slop bowl, and an attractive dish containing sliced lemon. It also holds cups and saucers, and little tea plates separated by napkins.

Whether or no your waitress answers the bell, all these accessories should be ready for use between three o'clock and half after. As soon as a few guests have come in and have been greeted by the hostess the waitress places tea-tables beside them and the larger table beside the hostess, spreads the cloth, brings in the large tray and sets it down. (If bouillon is to be served, she places bouillon urn, cups and spoons on another table.) She then brings in the "curate" and with that—at a truly informal tea—her duties are practically at an end. If any man be present he passes the "curate" to the women present before accepting his own cup and resuming his seat. As a rule a sister, daughter or friend of the hostess is present and helps serve. But should this not be the case, the guests come over to the hostess's table, receive their cup of tea, carry it back to their own tables, return for plate and napkin, help themselves from the "curate" and again settle down.

This would be the form of procedure at a really informal tea. As soon as a waitress remains in the room, carrying tea to the guests on her tray, passing the "curate," etc., a touch of formality is introduced which largely does away with the intimacy and freedom of utterance



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which mark the really "informal" afternoon tea. It does not matter whether the waitress carries in tea-tray and "curate," one after the other (and this tray service is always the most distinctive) or, which some consider more "modern," the entire tea equipment is wheeled in on a tea-wagon. The point which draws the line between the formal and the informal tea is the presence or absence of the maid. When the tea purports to be a simple afternoon gathering without ceremony, the waitress enters the drawing-room only when she hears the bell, in order to carry out used dishes, replenish the tea-kettle or "curate" and bring in more cups or plates.

### AT AN AFTERNOON TEA YOU MAY SERVE

#### BEVERAGES

Tea (iced in summer)  
Coffee (iced coffee, as a second choice, in summer only)  
Bouillon  
Chocolate (in summer, chocolate frappé)  
Lemonade  
Orangeade  
Fruit Punch

#### BREADS

Sandwiches (of every kind)  
Bread Sticks  
Buttered Rolls  
Toasted Muffins  
Corn Muffins  
English Muffins



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Toast or Plain Bread (spread with jam or honey)  
Hot Biscuits (and any other "bread" variants)  
Crumpets  
Cheese Crackers

### CAKES

Small Sweet Cakes (of every kind)  
Cookies (and any other "cake" variants)  
Sliced Cake  
Fruit Tarts  
Pastries  
Cream Cakes  
Gingerbread  
Chocolate Cake  
Wafers

**The Outdoor Tea.**—As has been mentioned, the afternoon tea, formal or informal, may be served out-of-doors, on the lawn or in the garden as well as within the house. The formal lawn or garden tea is usually a real "party." There may be dancing, tennis or other sports, with an orchestra in attendance, and with lemonade and punch tables at which hostesses by proxy dispense the beverages while waitresses or footmen pass the edibles on trays. Tea is usually poured for guests in the dining-room, but there may also be a tea-table on the verandah or on the lawn. The guests sit on camp-stools or wicker chairs grouped conveniently about a central table and move about at will. At a large affair of the kind guests are received at the door as at an indoor affair, and are shown to the dressing-room, or their wraps are taken by the servants in

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attendance. Their hostess, however, receives them on the lawn, wherever she may have established herself.

The simpler garden or lawn tea is merely a modification of the more elaborate one and offers an attractive chance of varying the usual indoor programme.

## CHAPTER VIII

### OTHER INFORMAL MEALS

All informal meals, more or less imply a larger amount of self-service, in some one way or another, and less elaboration, than those which are formal.

The informal breakfast (at eleven or eleven-thirty), as a set meal is comparatively rare. It may serve to bring together friends at a restaurant or at a home table, and is usually restricted to a few people who know each other well. Or the early morning wedding breakfast, when the wedding is a quiet one, may be an informal affair. The house-party buffet breakfast, like all buffet breakfasts, especially where guests wander in at leisure and help themselves to the food laid out on the dining-room table—a couple of hot dishes (bacon and eggs, fish, etc.), griddle cakes, cereals or hot toast, marmalade, fresh fruit, with a servant in attendance to pour the coffee—is quite informal.

The home or family dinner is, of course, the least formal of all, and the customs established in connection with it hold good, generally speaking, for the informal dinner at which more intimate friends or acquaintances may appear as guests.

If it is served with the aid of a single maid, the host may himself carve, and in order that the service may be adequate and uninterrupted, dishes should be selected which are complete in themselves (that is, which are

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served together with their accompanying vegetables, sauces or gravies). Vegetables, once served, are carried back to the kitchen to be kept warm and the hostess rings if a second service is needed. The informal dinner is planned to avoid extra service, so far as possible, and the roast and fish as a rule are served from the head of the table, and the soup, salad and dessert from the opposite end. At the informal dinner the aim should be to have *few* dishes, but those perfectly prepared and served as quickly as possible. Those dishes which your cook prepares in an especially appetizing manner, no matter how plain, are the ones you should serve at an informal dinner, rather than some experimental elaborate cook-book recipe.

The informal luncheon, like the informal dinner, is a simplification of the formal meal. It is of two kinds: the "sit-down" luncheon, and the "buffet" luncheon, at which the guests eat standing. The informal "sit-down" luncheon merely abbreviates the courses of the formal luncheon, and consists of three or four courses instead of five. The luncheon may begin with soup or eggs instead of fruit; or the soup and eggs may be eliminated and the fruit succeeded immediately by the meat dish; or the dessert course may be omitted. At both the formal and informal luncheon the bread and butter plates, forbidden at the formal dinner, may appear.

The omission of a course or so and the employment of less elaborate dishes mark the only real difference between the formal and informal luncheon, except—as in the majority of informal affairs—that in the latter the guests might be expected to be on terms of closer friendship with the hostess. The hour of the informal luncheon is the same as for the formal, one o'clock or half after one.

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At the buffet luncheon the fact that the guests stand and help themselves to the food placed on the table in the dining-room gives it its informal character. A buffet luncheon may be laid out for a large number of guests and not to a few intimate friends; yet it is always informal, and the guests, if not intimate friends, as a rule are well acquainted with each other, and move in the same circle. The menu may be elaborate or simple. The dining-room should be well provided with extra chairs. Plates, knives, forks, spoons, glasses, cups and saucers should be conveniently arranged on the sideboard; and though waitresses may serve coffee, chocolate or tea in the cup with cream and sugar from the tray, the male guests help the ladies of the party and themselves. Two hot dishes, a salad and a dessert should always be served at a buffet luncheon, but there may be a number of other informal dishes offered as well. There may be included in the

### BUFFET LUNCHEON MENU

#### BEVERAGES

Hot Bouillon

Punch

Coffee

Chocolate (it may be poured from the urn by a waitress instead of served in a cup from a tray)

Cocoa

#### SOUP

Bouillon

Clam Broth

Oyster Stew

Clam Chowder

} served in a cup

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## HOT DISHES

Eggs and other dishes, in chafing dish or on platter

## COLD DISHES

Salads (lobster, chicken, shrimp, potato, etc.)

Aspics, pickles, olives, etc.

## BREADS

Hot rolls and sandwiches of every kind

## DESSERT

Cakes, frozen creams, ices

Buffet luncheons may be served at almost any variety of entertainment: at receptions, dances, weddings—the buffet ball supper is practically a buffet luncheon—at weddings, and wherever convenience dictates the “stand-up” collation as preferable to the “sit-down” form of meal.

**The Informal Suppers.**—With the exception of the formal “sit-down” supper at a ball, or a banquet such as a “class supper,” practically all suppers are informal, because of the intimate character of the meal itself. The informal supper may be said to have two distinct forms, if we omit the strictly family supper at which only members of the immediate home circle are present at the table.

The first type of informal supper, if it takes place regularly on a Sunday night when the cook and waitress may have their “evening off,” may easily become an institution, and serve as a pleasant excuse for “having in” a very few intimate friends. Everything is carried in to the table from ice-box and pantry by the members of the

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family, and the simple meal is composed of cold meats and salads already prepared (or something which merely calls for heating in a chafing dish) while the hostess herself may wheel in the tea-table and one of her friends prepare the toast. This supper *en famille* for an intimate friend or so represents the height of informality, with all waiting on each other and on themselves, while the absence of servants allows for unconstrained conversation.

Another popular kind of informal supper is the late "chafing-dish supper," often given after a theatre party or at the end of a card evening. It is informal because, though there may be flowers and candles on the table, the hostess presides over the chafing-dish, and though a waitress may bring in the chafing-dish accessories (tea kettle of boiling water, asbestos mat and metal tray, electric toaster, plates, napkins, etc.) the hostess or one of her friends may do so instead.

The rarebit is the *pièce de résistance* of the chafing-dish supper, and every rarebit should have one dominating flavor that casts others into the shade. Cheese soufflés are also a popular chafing-dish product. Sliced and toasted bread and crackers usually form the basis of the meats (beef, venison, tongue, lamb, bacon, chicken, sweetbreads, chicken livers), and sea food (lobster, terrapin, crab meat, frogs' legs, oysters, scallops, sardine, salmon and finnan haddie) which are used in preparing chafing-dish delicacies. Cheese, tomatoes, eggs, peas and, especially, mushrooms, are incidentals. The general rule is toast for creamed dishes and crackers (or toast) for rarebits. Fudges are also within the scope of the chafing-dish supper, and coffee takes first place as a beverage, though mineral water, cider and possibly beer may also be served.



## CHAPTER IX

### CARDS

Cards play an important part in the modern social round and are something with which the matron who entertains, be she young or old, must reckon. Bridge, auction bridge and mah-jongg, which has been called "a sort of glorified rummy," are the games of the hour, and the dinner luncheon and the dinner with subsequent bridge enjoy consistent social favor.

**Some Hints for the Card-Party Hostess.**—In view of the general popularity of these card-games the hostess, whether she entertain an informal party of four or as many as twenty or more guests should see that her guests' comfort is consulted with regard to the accessories of the game.

Folding tables and convenient chairs, and lamp and bracket arrangements which allow the light to be placed and shaded so that it falls on the table and *not* in the guests' faces, are first essentials. Table-covers of washable linen or linen-finished cotton, with a card motive of some sort embroidered or painted just above the cut-off corners, lend a grateful touch. The most attractive covers and the most distinctive are black ones, of satin, taffeta or sateen, with a binding of some other contrasting color (yellow, for instance), or else merely hemmed.

An ordinary child's school slate makes an excellent

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score-pad, the wooden frame enameled or stained, with small flowers painted on it. A little sponge and a slate-pencil may be attached by yellow silk ribbons to the side of the slate.

As soon as her card-party occupies more than two tables the hostess will need markers. These should always be black, and may be ordinary house numbers or they may be made of wood. Black and red, or black and yellow ash-trays should also be provided.

Bridge prizes may take almost any form. Attractive appearance, and novelty of design or of interest are more important than cost. Bridge favors, in fact, should not be too expensive. Books, stationery, sofa cushions—fresh new packs of playing cards, for nothing is more welcome to the habitual card player, or distinctive ash-trays, china, or glass bonbon dishes are all appropriate bridge prizes, and may be displayed on a separate table for the guests.

**As to the Game Itself.**—Cards, no matter what the provocation, never justify the player in suspending the ordinary rules of good manners. The courteous bridge player, first of all is a “good loser,” and also a “good winner,” which last means that he or she shows no exaltation when favored by fortune in the game.

### WHAT THE COURTEOUS CARD-PLAYER DOES AND DOES NOT DO

1. He never complains with regard to the cards dealt him.
2. He does not criticize his partner for real or supposed errors, but gives him credit for his good plays.
3. He does not blame his “bad luck” when losing.

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4. He does not audibly congratulate himself on his "good luck" when winning.

5. He does not, in bridge, continually irritate his partner by over-bidding.

6. He does not play erratically, so that his partner is at a loss to know what he really holds, and then reprove the latter for not winning.

7. Playing a "lone" hand is a bridge rudeness.

8. He must subordinate himself to the aim of winning the rubber.

9. Affectations of manner: exultant exclamations, card-table drumming, noises, using cards as facial massage accessories, etc., are all tabooed by the well-bred player.

10. It is ill-mannered for anyone to play for more than he can afford to lose, even though he does not disclose the fact, unless it is certain that he will be the only one to suffer thereby.

11. Never should a player afflicted with a poor partner, make him plainly aware that he is so regarded.

12. A close study of the rules of the game will prevent the player from being guilty of various minor discourtesies he may otherwise commit.

## CHAPTER X

### THE FORMAL BALL

The formal ball, in actual practice, is more often a public than a private affair, and when given by a private individual is more apt to be staged in the great hotel ball-rooms especially well adapted for the purpose, than in the private home. For the formal ball given in the hotel two preliminary precautions should be taken.

1. One should make sure that every *service* detail in connection with the affair—chauffeur, service at the motor doors, plain clothes men for the protection of the guests wearing jewels, restaurant, smoking and dressing-room attendance, and music—will be properly and capably taken in hand. This is a duty which devolves on the hostess's social secretary, and when the ball is given at a first class hotel, need cause the giver of the ball no apprehension once her wishes have been definitely undersotod. At a ball given in a large private house the hostess, as a rule, has no worries on this score, since a competent butler, in charge of a well-trained staff, is able to manage efficiently whatever extra help is engaged.

2. One should see that the guests invited, while older as well as younger people are asked, and all the hostess's friends, both more and less intimate, are included in the invitations, do not, collectively, represent an "omnium gatherum," a promiscuous assembly of all sorts and con-

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ditions of persons who do not move in the same general social currents, or who belong to social sets and groupings which have nothing in common with one another.

**The Invitation Form.**—The invitation form for the *private*, in distinction from the *public*, ball is as fixed and immutable as the laws of the Medes and Persians, and does not—a curious contradiction—admit of the word “ball” itself being used. The correct ball invitation sent out by an individual hostess for a ball in a hotel ball-room, and engraved on a large white card would read:

Mr. and Mrs. Algernon Henry Coutant

At Home

On Wednesday the second of October

at ten o'clock

at the Waldonian

The favor of  
a reply is  
asked

Dancing

Or, if the ball is to take place in the hostess's home, the fifth line bears her home address:

Twenty Clarendon Place

The same invitation form may be used when the invitation is written by hand, and such variants as “R.s.v.p.,” “Kindly respond,” etc., in the lower left hand corner of the card are in order.

**The Ball Itself.**—The private ball is in essence an extension and elaboration of the formal dance. Many of the details covering it have already been touched upon elsewhere. The guests who arrive (though ten o'clock is the customary “ball” hour and the hostess must be pre-

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pared to receive at that time) between ten-thirty and eleven o'clock, do practically as they would when coming to a formal dinner. The hostess, who as a rule receives at the entrance to the ball-room, in her own home, or in a hotel, possibly in the ball-room anteroom, remains at her post until she goes in to supper. The etiquette for hostess and guests is the same as already described (in Part Two, Chap. IV, "Dancing"), after the guests have shaken hands with the hostess and passed into the ball-room. This also applies to the supper at the ball (See: Chap. VI of this part, "Other Formal Meals"), and the details of leave-taking. A few specific points might be mentioned, however:

### IN CONNECTION WITH THE BALL

1. It may suffice to roll up the rugs for an informal dance, but the ball-room floor should always be specially waxed and treated.
2. When a ball is given at a hotel the management will provide check-room attendants; in a private house maid and footmen will distribute hat and coat checks.
3. Guests never tip waiters in a hotel dining-room at a private ball.
4. The floral decorations at balls, private and public, are usually entrusted to a professional florist.
5. Cigars and cigarettes are usually laid out in the smoking-room and cigarettes in the ladies' dressing-room at a private ball.
6. At ultra-fashionable balls the supper is usually served from one to three o'clock, A.M.
7. It is customary at balls given in smaller towns to invite practically all the members of the younger social

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set whose friends have been asked, whether the hostess is personally acquainted with them or not.

8. The dance orchestra (or orchestras) must be able to discourse "jazz" music with vim and vigor if the ball is to be a success with the younger set.

9. The impromptu "barn" or "garage" dance in the country is the informal counterpart of the formal ball.

**The Public and Semi-Public Ball.**—Charity balls and masquerades (See: Part Two, Chap. IV, p. 97) given for a benefit or some charitable purpose, as soon as tickets are sold for them which admit the general public on payment of a fixed fee, have no special social distinction, and although (under proper chaperonage) they may be attended by young girls, are hardly to be regarded as social events save in a very broad and general sense. The "semi-private" balls, which are an institution in many cities, towns and smaller communities in the United States, and which are known as "subscription dances" or "assemblies," although the subscribers buy tickets, are in reality "private balls" because the membership of the subscribers is rigidly controlled and outsiders are not admitted to them. In reality they give a distinct "club" cast to the social group in the community which is interested in dancing and which applies "club" procedure in voting on candidates who wish to be admitted to the guild. The "club" system of control is also followed out by having committees of socially prominent women assume the responsibility of acting as patronesses and issuing invitations. These "clubs"—that is what they are in reality—for ensuring congenial companionship and the exclusion of all undesirable elements in an association of the best representative society of the town, are very popular.



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The expenses may be met by "dues," as in any other club, the payment of dues entitling each member to a certain number of tickets for each dance or ball. The committee of patronesses passes on the names of guests whom members wish to have invited, and any proposed guest disqualified by their decision cannot be asked. Though it is not often the case that a proposed guest is rejected, this method of procedure guards against the possibility of undesirable guests appearing at a "subscription" dance. In other cases the patronesses of the ball or dance series may assume all expenses in connection with it, which gives them a preponderance of control in the matter of invitations.

The "semi-private" ball or dance has a number of variants. Mothers of *débutantes* in a town where the latter are plentiful are apt to get together and arrange series of holiday dances or junior subscription affairs especially for their young daughters. These affairs are planned exclusively for the "younger set," and though the mothers may in reality pay the dues, the "debs" themselves are supposed to be responsible for them, and thus acquire the privilege of bringing two men acquaintances to every dance. College boys and girls are also, as a rule, allowed to join these societies. Sometimes the high school girls of a town organize a similar association; and the younger society bachelors may do the same, giving their balls and dances with the proper complement of chaperons and honorary patronesses. In matters of procedure these balls and dances do not differ materially from others, save that several patronesses receive in place of the individual hostess, though the guest bows only once, and not three or four times.

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**In Conclusion.**—The fact that the concluding Part of “The Book of Good Manners” devoted to funeral etiquette, should follow a chapter devoted to the “ball,” is not so illogical as it might seem. The social round, in the natural course of events, must come to an end for one and all, as Holbein’s famous series of engravings entitled “The Dance of Death” so vividly illustrates. And if a more external link be thought necessary, it might be mentioned that solemn funeral dances have been a feature of the cultural life of most primitive and semi-civilized races, and from the ritual funeral dance which civilized peoples have abandoned, to the funeral rites and ceremonies they have retained is but a step.



PART SIX  
FUNERALS AND FUNERAL OBSERV-  
ANCE



## CHAPTER I

### BEFORE THE FUNERAL

In no connection is a code of good manners, one of "etiquette," more peculiarly in place than at the end of the earthly pilgrimage, when the traveller sets out for that bourne from whence none return. The funeral marks the last great station in mortal life and, if we accept the poet Heine's beautiful thought, "Death is the cooling night and life the sultry day," is a solemn occasion whose accompanying forms of procedure are the expression, in many cases, of our fondest hopes and vows for the loved one who has been removed from the scene of his earthly activities.

Etiquette, the observance of formal rules of conduct, is nowhere more admirably proper than in connection with the funeral. After all, one of the underlying purposes of all good manners is to lend grace and dignity to life, to ameliorate its crudities, to do away with its vulgarities, to regulate the familiar intercourse of human beings in such a way as to avoid friction, coarseness and that familiarity which leads to contempt. And good manners in connection with all that has to do with death are just as essential. Strange as it may seem, and though many might not be willing to acknowledge it, there is no doubt that the proper observance of all the little details of good manners, the little courtesies of reverence and respect we

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pay the deceased aid, in a measure, to mitigate the grief of the survivors. It is their last opportunity to show their affection, and in so doing etiquette ceases to be a mere form and its rules almost rise to the dignity of rites. Which of us would willingly dispense with the decent and reverent formalities, many of them founded on beautiful underlying ideas and ideals, which lend dignity to the bare and distressing fact of death, and surround it with a ceremony which pays tribute to its solemnity and sadness, while at the same time making it easier for those who are stricken to endure an ordeal which cannot be avoided?

**When Death Comes.**—It might seem almost unnecessary to dwell on the first practical details which call for immediate attention when a death has taken place in a family. Death comes in many forms, and under a variety of circumstances, yet once it has come, certain matters must be attended to at once, and cannot be well deferred. The very first thing, probably, in every home, large or small, that indicates what has happened, is the fact that all the window-shades are lowered. It is seemingly a little thing, this first detail which shows that death has visited a home. Yet it is no mere form. It is based on the feeling that darkness, the "dim, religious light" of Milton, and not the garish light of day, is the environment decent and proper under the circumstances. It is the first step taken to establish the solemnity of the occurrence.

The next steps to be taken are also generally known, yet for the sake of completeness they should be mentioned:

1. Some member of the bereaved family must at once draw up a list of the immediate members of the family of the deceased. It should be complete with names, tele-



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phone numbers (for those who may be reached by telephone), and addresses (for those to whom telegrams or notes are to be sent), for it is a mistake to try to recall off-hand all those who must be notified by telephone or telegraph. Some one is sure to be forgotten, and when time presses, it is sometimes too late to repair an omission in season. Intimate friends of the deceased should be included in this list and informed at the same time.

2. The next step is to notify the undertaker or funeral director and set a time when the arrangements for the funeral may be discussed. At the same time notify the doctor who has been in attendance on the deceased (if he was not there at the time death actually took place). He will call and leave the death certificate with the family of the deceased, who in turn give it to the undertaker, so that he may obtain his burial permit from the Board of Health. In the event of a sudden death, the family physician (or other doctor) who is notified, makes an examination and issues a death certificate. At the same time, the clergyman whom the family wishes to conduct the funeral service is notified. He too would call, especially if the deceased was a member of his church, and the part he was to take and the hour and day when he was to officiate would be settled. When the immediate members of a family are unable, for one reason or another, to take these practical details in hand themselves, some near relative or intimate friend usually assumes charge, for, in Elizabeth Browning's words:

"The face, which duly as the sun  
Rose up for me with life begun,  
To mark all bright hours of the day  
With daily love, is dimmed away—  
And yet my days go on and on."

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The days of those who are left must "go on and on," and, hard as it may be, some among the living must see to it that the hundred and one little services are done to which the dead may still lay claim.

3. In the meantime the undertaker has arrived with his assistant to prepare the mortal remains for their last formal appearance on the earthly stage, and to lend them whatever semblance of natural sweetness and kindliness of expression it is possible to give. Who has not realized the sad consolation which rests in the phrase: "She looks as though she had just fallen asleep!" It always recalls the scriptural words spoken of the daughter of Jairus: "Weep not, for she is not dead, but sleepeth!" The discussion of the funeral details with the undertaker or funeral director cannot help but be distressing to the immediate members of the family of the deceased, especially the women of the family—a mother, wife or daughter. So far as possible they should be spared, and these matters be taken up with some male member of the family, or left in the hands of the friend who has assumed charge in the house of mourning.

4. The friend or relative in charge must also see to it that those nearest and dearest to the deceased take adequate nourishment, or at least some stimulant such as tea or coffee during the first day or so after the event, for the resultant nervous shock usually has physical reactions which makes the very idea of food distasteful. They must do this in order that the mourners will be able to "carry on" during those first days which have to be lived through, and that they may pay their last homage of respect to their beloved in a seemly manner and not

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disturb the solemnity of final rites with a nervous breakdown or hysteria.

5. There are a number of other details which also have to be attended to at this time. Whoever is representing the family must take up with the funeral director the following matters, though to some of them the latter may be trusted to attend without instructions. First of all, when he comes to render the services required by the dead, the undertaker usually hangs on the door-bell the ribboned floral spray of crêpe streamers which announce that death has visited the house. Various peoples have their own funeral colors, but the observance of the Western nations has settled on black and on white. Black dresses called *lugubria* were worn by the ancient Romans, and the Roman women began to use mourning in the days of the emperors. As a result we have:

1. For a child: a streamer bouquet of white flowers or white satin, or crêpe streamer ribbons.
2. For a young girl: a black ribbon with white flowers.
3. For a young man: a black ribbon with white flowers.
4. For older persons of either sex: a broad and heavy black or purple ribbon with violets or some other purple flowers, or a spray of autumn leaves.

The notice to be sent to the papers is another matter to which the undertaker usually attends. It is best, however, if one has any definite wish as to its expression, to print it out carefully in pen and ink on a slip of paper, and give it to him. There can then be no excuse for misspellings, etc. The undertaker, in the death notices he delivers for insertion in local and city papers, also names any other cities where the deceased had friends and relatives, usually

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in the following phrase: "..... (the name of the city or cities) please copy."

A properly phrased death notice, announcing the death of a wife, would be couched as follows:

COUTANT—Gladys Ellen (*née* Grey), beloved wife of Algernon T. Coutant, at Albermarle, Md., on June 22, 1923. Services at her late home, "The Laurels" (or "St. Mary's Church, Cauterets") on June 25, at three o'clock. New York and Louisville (Ky.) papers please copy.

Funeral notices may vary infinitely in detail. The phrase "beloved" is generally employed in connection with any one who may have died, whether warranted or not warranted by the facts of the case. The names of the immediate surviving members of the family may or may not be given, as is preferred. When the notice ends with the sentence: "Kindly omit flowers," it means that the family of the deceased would prefer not to have flowers sent to church or home. Quite often the phrase, "funeral private" appears in a notice, without indication of time or place. This is a definite statement to the effect that no one is expected to appear at the house for the funeral services, save such intimate friends or family members as may have been informed by word of mouth. In general, if the question of writing out a funeral notice comes up, a reference to a local paper would enable one to decide on the exact wording to be preferred.

The newspaper announcement is attended to by the undertaker, listing the expenses of insertion in his bill. In this last connection it may be said that every detail touching on the *cost* of a funeral should be settled defi-

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nately, once for all, in the necessary discussion of detail between the male member of the family who is representing it and the undertaker. Nothing is more opposed to good breeding, to elementary decency, than a belated squabbling over the details of a funeral bill. It is too often the case that an undertaker is given *carte blanche* as to expense and that later his bill is subject to question. It shows but scant regard for the memory of the deceased to make his or her obsequies the subject of a sordid controversy regarding dollars and cents a few weeks after the funeral. Incidentally, it is a point of good manners, in those who survive, to consult the last known tastes and wishes of the deceased with regard to any question regarding the funeral. If, while living, the dead man or woman had plainly demonstrated a distaste for pomp and ceremony, the funeral should be as simple as possible. Any written or spoken provisions made before death should be scrupulously respected. It is the least and last kindness and courtesy which it is possible to show a departed one.

During the days preceding the funeral it is absolutely necessary for some one to stand between whoever has matters in charge and those who may be coming to the house all day long on one or another errand. In a large house with the usual service staff, this adjusts itself automatically. A black-liveried footman—though in these days the usual black arm-band indicating mourning may be thought sufficient—answers the bell, takes all cards, and relays messages to a maid or second footman who gives them to whoever is in charge. If the home is one in which two servants only are employed, let us say a cook and a maid or waitress, the latter may attend the door, wearing grey or black with a white apron. But in those homes

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where there is merely one maid of all work or no maid at all, it is, perhaps, simplest to let this matter adjust itself, as it usually does. There are always some close friends who are aiding whoever is in charge, and they will prevent answering the door-bell from becoming a problem. As the case demands, they will settle the matter out of hand or refer it to the friend or member of the family competent to pass upon it. Ordinarily, especially in smaller communities, where contact among people is close, and formality among neighbors but little observed, all those who are acquainted with the bereaved are desirous of doing what they can for them. And in that case the services so willingly offered should be accepted in the same spirit. Important as etiquette is in the more solemn and ceremonial moments of the funeral, it should be forgotten in connection with the hundred and one little kindnesses when others, though one may not know them well, are eager to be helpful.

### AFTER YOU HAVE BEEN INFORMED OF A DEATH

1. If a near friend, you should go at once to the home where the death has occurred and leave your personal card, inscribed "With deepest sympathy," or send the same message with the flowers. Flowers may be sent at any time after a death up to the very morning of the funeral.
2. If you are so intimate a friend as to justify the proceeding you go to the house and offer your services for immediate acceptance.
3. If the published funeral notices state that the funeral is "private" and you are an intimate friend, you will be informed if you are expected.
4. It is only courteous to attend the funeral of a friend

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of some immediate member of your family, a business associate or a club or lodge brother. To attend the funeral of a person whom you have never met and do not know is grotesque, unless it be some public character whom you greatly admire and to whom you wish to pay a tribute of respect.



## CHAPTER II

### THE CHURCH FUNERAL

The church funeral, since it is the more solemn and formal, might be considered here before the house funeral, always more intimate in character.

**The Church Versus the House Funeral.**—There is no law, save the preference of the family (or the previously expressed wish of the deceased), to determine whether the funeral service shall be held in a church or home. A church ceremony is invariably more formal and more stately. The matter is one which the individual family must decide as seems best. In these days a definite church allegiance is often disregarded. Many fine and estimable people go through life without paying much attention to church attendance or formal church observance. Yet they do not actually withdraw from the Christian brotherhood, and those who are left may for their own consolation prefer to hear that solemn promise of a life to come and the implied reunion beyond the grave repeated by a cleric. Here, when the deceased himself had not been accustomed to attend church, a house funeral would seem in the best taste. But when the individual who has died had been a prominent figure in church life and church interests, a church funeral seems naturally indicated. Again, it may be a question of how the survivors feel. In a house funeral they may withdraw alto-

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gether from actual contact with the rank and file of those who have come to pay their respects to the dead, and seclude themselves in upper rooms until the service is over. Others, on the other hand, are willing to pass through the ordeal implied by sitting in church as the cynosure of all eyes, in view of the comfort they can draw from a service celebrated with all the ritual impressiveness possible. It is, as has been said, entirely a matter of individual choice.

**Pallbearers.**—Pallbearers, those who bear the coffin of the deceased—the word comes from “pall,” the covering of a coffin or hearse—are of two kinds, actual and honorary.

The choice of pallbearers at a funeral rests with a male member of the family in active charge of all those matters of detail none other can decide, though in case he is a brother of the man who has died, their mother will be very apt to indicate certain of the latter’s friends whom she would like to have serve. The actual pallbearers (from six to eight) are always chosen among the intimate friends of the deceased (young men if he was a young man, and older men among his own circle of familiars in the case of an older man), and none of the immediate male members of his family are supposed to serve in this capacity.

The matter of choosing the pallbearers, actual and honorary, and notifying them that they have been chosen—a regret is practically out of the question, since such a request is an honor and anyone (unless sick in bed) refusing to comply with it would be guilty of the grossest breach of good manners—should not be delayed. Pallbearers, both actual and honorary, are in evidence practically *only* at church funerals. The honorary pallbearers

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are usually chosen: 1. In the event of the deceased having many friends, among those who would remain after the actual pallbearers had been chosen. 2. Among business or other associates. 3. Among lodge, club or fraternal brethren. Children or young girls who may have been chosen to do honor to some friend or companion who has died, are always "honorary" pallbearers. It is quite customary now, instead of following former precedents, to inform the pallbearers at what hour they are to be in attendance in the vestibule of the church in which the funeral services will be held. In many cases the casket is carried up the church aisle by the undertaker's men, or wheeled up on a casket-stand provided with wheels. When, in the case of a large church, the sexton acts as undertaker, his helpers, who can do so without any danger of marring the solemnity of the moment by awkwardness or falling out of step, perform this service. Then, when the undertaker's (or sexton's) men, at the conclusion of the service have carried the casket to the church vestibule, the pallbearers take it and bear it to the hearse.

**The Church Funeral.**—The actual fact is that etiquette—save in the most formal of formal church funerals—no longer is rigorously observed in the matter of mourning attire. New ideas have taken the place of the old. Many persons who die actually request their dear ones *not* to go into mourning after they have passed on; *not* to wear mourning garb at a church service; and to many all outward and quasi-ostentatious labelling of their private and intimate grief is abhorrent. Here, as in all other things, the expressed wish or feelings of the deceased call for first consideration. Hence, when immediate members of

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a family appear at a church funeral simply clothed in dark dresses and without veils, it does not necessarily imply that they are either heartless or ill-bred.

In a church service of any size, members of the family will have seen to certain details before the beginning of the ceremony or the entrance of the funeral cortège.

1. A funeral in the country always implies that cars or taxis will meet the train on which friends or relatives coming from a distance may be expected. If the train which necessarily must be taken is one which arrives at its point of destination several hours before the funeral begins, it is only courteous to have some refreshments at the disposal of those who have travelled long and far. Cold buffet dishes: cold chicken, ham, etc., sandwiches, tea or coffee, should be at hand on the dining-room table, with a maid, some woman member of the family, or a friend in attendance to see that all are served who may feel inclined to eat a bite or drink a cup of tea. The clergyman who officiates should always be "called for" (unless he sends word that he is coming in his own car), and he should also be taken from the cemetery, if he goes there, to his home.

2. The flowers which have been sent by relatives, friends, business associates, fraternal bodies, etc., will have been arranged about the chancel and altar. When the floral display is elaborate, this detail should be attended to by the funeral director or a professional florist's man. When it is possible some intimate friends of the family—women usually have more taste and skill than men in such matters—would attend to the arrangement.

3. All details of the musical portion of the service should have been settled in advance. If the deceased had

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some favorite hymn or anthem it should be included in the musical programme, and the organist and choirmaster notified of the fact in good season.

4. Every detail concerned with the funeral procession, the order of precedence, the seating of members of the immediate family, the positions of pallbearers, etc., should have been discussed and decided before the service. Punctuality, too, is as important at a funeral as at a wedding, and a funeral service should begin at the hour set and not a quarter or half an hour later.

5. A church funeral usually supposes mourning costumes for the members of the immediate family of the deceased; and here, as in most other instances, extremes should be avoided: the simpler and less ostentatious are the black veilings and dress worn by women at a church funeral, the better the taste displayed. Only the Oriental and the primitive child of nature clings to the ostentatious show of mourning and an elaborate display of mourning trappings. The whole trend of the day is to minimize too great elaboration of mourning wear in the case of either men or women. More than the simple black dress (with or without veil) for immediate women members of a family is no longer insisted upon; and men may content themselves with wearing a plain black mourning band on their right coat-sleeve or a suit of some dark material, no gloves, and a grey tie, instead of a black mourning suit and black kids. As in so many other cases, the custom of the community is the one to follow. If the older traditions still prevail in one's community it is wiser, perhaps, for one to respect them. New ideas may be introduced in celebrating a wedding and the departure will merely cause one to become known as an innovator; but to discard

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funeral observances practiced by the best people of a community will brand one as an iconoclast. It is of course understood that the wishes of the deceased must be carried out regardless of the slurs of a community.

**The "Wake."**—In some families the old custom which demanded that some close relative or friend of the deceased keep vigil beside his body during the night preceding the funeral—"waking," or watching by the corpse—is still observed. If those who do so are Protestants, the custom may be said to be devoid of any religious connotation. It merely stands for a deep personal tribute of respect and affection on the part of the watcher, because with the Reformation and the disuse of prayers for the dead the custom died out in England, whence we have borrowed so many of our social observances, and became obsolete. There is no rule which either forbids or encourages the practice, and it is one with which *étiquette* proper has nothing to do.

Nor is the old Celtic "wake," which survives to this day, and is not frowned upon by the Roman Church, a matter of *étiquette*. It is an interesting survival of an old folk-custom which antedates Christianity. It originated in the old belief that evil spirits might hurt the body if left unprotected; and a plentiful provision of things to eat and to drink for the watchers to help them pass the long hours of their vigil is one of its recognized features even at the present time. Quite often the men who attend a wake pay their respects to the dead when they enter, and then retire to another room, while the women "wake" with the female relatives of the corpse in the room in which it is biered. It is, of course, not a "society" custom. Yet a folk custom of such venerable antiquity, one to which the Irish



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(in their native land and in the United States) cling with the tenacity they have always shown in the observance of their traditions, has just warrant for mention. Perhaps the definition given by Grace Greenwood in her "Little Norah" ("Stories of Travel"), is as correct as any: "A *wake*, sure it's an entertainment a man gives after he is dead, when his disconsolate friends all assemble at his house, to discuss his virtues and drink his poteen."

An invitation to an Irish "wake" may, incidentally, give rise to a point of etiquette. If the deceased whose wake is to be celebrated was a friend of yours, your refusal to attend his "wake," if asked to do so by his mother or some member of his family (for all that you may be a Protestant and not in sympathy with the custom), would be unkind and ill-bred. It is one of those invitations which admit of no excuse, and which should be accepted without regard for personal prejudices. Incidentally, in any Roman Catholic household lighted candles are kept burning all night for the dead before the funeral and someone, a friend or relative, usually sits up with the body. though the duty of attending to the candles may be left to the undertaker if desired.

**The Funeral in Church.**—There are, of course, differences of detail at every church funeral resulting from the size and arrangement of the church, specific arrangements made by the family of the deceased, liturgic requirements, etc. As a rule, the clergyman, as at a wedding, enters the body of the church from the vestry. The choir may either make its entrance independently and seat itself in the stalls *after* the funeral procession has filed up the aisle, or it may enter *before*, passing on to the stalls while the casket is set down near the chancel rail. The order for the funeral



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procession in going up the main aisle of a church from the vestibule may be as follows:

1. Vested choir with crucifer
2. The officiating clergyman.
3. The honorary pallbearers (in pairs).
4. The actual pallbearers (or the sexton's or undertaker's assistants) bearing the coffin, which, as a rule is covered with a "blanket" of flowers, often white roses in the case of a child or young person, or red roses if the deceased is older.

5. The members of the immediate family\* of the deceased, according to the degree of relationship, also, if the circumstances admit, in pairs.

6. After the immediate members of the family, follow those intimate friends who are to share the pews reserved

\* The "chief mourner" is always the first to lead this part of the procession, if a woman on the arm of her nearest male relative. Thus:

1. A wife would be the chief mourner at her husband's funeral, and would appear on the arm of her father or in his default, her oldest brother.

2. A mother would be the chief mourner at the funeral of her child, and would come in on her husband's arm or, if he were dead, on the arm of her nearest male relative.

3. When a mother, as chief mourner for her husband, has no brother or son-in-law with whom to follow the casket, she may walk with her oldest son or daughter, or, if she has neither, her sister.

4. After the chief mourner and her escort, follow the other members of the immediate family of the deceased. The order of precedence is usually that of age, and though so far as possible a woman member of the family is escorted by one of the men, there is no ruling (for there could be none) which would prevent two sisterless brothers or two brotherless sisters from walking together if circumstances made it necessary. Occasionally a husband follows alone, immediately after his wife's casket, but this represents an exception.

5. The oldest son of a mother who has died is the proper escort for a grandmother who may take part in the church processional.

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for the family, or those immediately behind them (the family usually occupy the front pews to the *right*; the pallbearers those to the *left*).

7. The processional would end with any servants of the deceased who might wish to appear. The observance of this detail is quite optional, however.

8. In the event that those who carry in the casket and place it on its stand before the chancel are "professional" pallbearers, care must be taken that they are in no wise identified with the actual mourners. In the most unobtrusive manner, they should cross before the chancel and stand in a side aisle or elsewhere until they are again needed.

**The Ushers.**—A church funeral is always distinctively a "church" ceremony. In the wedding ceremony the mundane enters to a far greater degree. The friends of the bridegroom, irrespective of creed or religious affiliation, act as his ushers. But at a funeral this detail is one which comes within the province of the church vestry or wardens. In most cases the fact that the deceased was a member of the church in which the funeral service is held and was a friend or at least an acquaintance and fellow-worshipper of the regular church ushers, makes any departure from the usual form seem uncalled for. Again, the vestry may appoint as ushers friends of the deceased who are prominent in the church. But any choice of ushers on social grounds or ties of blood relationship is practically unknown at a church funeral.

**The Service.**—Once the pallbearers have set down the blanketed casket on its stand, and the family and the honorary pallbearers have filed into their pews (as in the case of a wedding, the generality of those attending the

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funeral are supposed to have been seated by the time the funeral procession is ready to move up the aisle), the clergyman advances to the foot of the chancel, and the service proper commences.

**After the Service.**—When the service has come to an end, the recessional down the main aisle of the church follows in reverse order. The choir, of course, carries out its own recessional to the choir room and not down the main aisle; but the casket, followed by the honorary pallbearers and the mourners in the sequence already described, is carried to the church vestibule, where, if the actual pallbearers here relieve the undertaker's assistants, they take the places of the latter and bear the casket to the hearse (the motor-hearse has largely superseded the horse-drawn hearse of former times), while those who expect to accompany the remains to the cemetery or crematorium usually (unless the deceased be an outstanding local or municipal personality) are only the nearest of kin and a few close friends.

Here again we come to a joint of difference between rural and urban custom. The long processional of vehicles accompanying the hearse to the place of interment and carrying practically everyone known to the deceased or even knowing of him, is still in evidence in the country. From the standpoint of the urbanite it is a crude survival, for he has come to look upon a funeral (once the religious rites in the church have been observed), as a peculiarly private and intimate matter. Yet it should always be remembered, before expressing a sweeping condemnation of this custom, that the personal contacts in a village or small town are closer than in a large town or city. And again—though it may not be in accord with the observance

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of New York or Boston, the test-stone to apply is the local one. If you know that it will be thought you were lacking in proper respect for the dead in the event of your refusing to follow the hearse to the grave because you are a mere acquaintance, if you know you will shock the established community feeling of fitness and propriety—then you are ill-mannered if you do not make the concession it demands. No law of good breeding justifies your refusal to conform on the basis of the fact that none but immediate relatives and close friends now make the journey to the cemetery elsewhere.

**The Requiem Mass in the Roman Church.**—While the funeral details already given apply to Protestant churches in general, the *missa pro defunctis*, the requiem mass of the Roman church, calls for special mention. The order of processional and recessional observance does not differ from that above described, but whereas in the Protestant faith a church funeral is optional, in the Roman Church it is obligatory. Only in case the deceased person has died of some virulent contagious disease, and when taking the body to the church would not be permitted by the authorities, does a priest come to a house to bless the remains. But even in this case no altar is improvised in the home: the *missa pro defunctis* must be celebrated in church.

There are three forms of funeral mass provided for in the Roman ritual, known as: low requiem mass, high requiem mass, and solemn high requiem mass. The low requiem mass is spoken by a single priest, the others are intoned and several priests take part in their celebration. Since *all* masses must be said before one o'clock, P. M., a Catholic funeral would not be held in the afternoon.

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Unlike the Protestant observance, where a clergyman may read part or all of the funeral service at the grave, the ritual of the Roman church is confined strictly to the edifice. The *Pater Noster* which the undertaker (of no matter what denomination) speaks as the casket is lowered into the ground at a Roman Catholic burial, is quite outside any formal ritualistic observance.

The musical portion of the requiem is fixed: the only opportunities offered for singing a favorite hymn or song of the deceased would be that afforded by the offertory—where there is freedom of choice—and (depending, however, on the decision of the individual priest in charge) during the recessional, when the choir may sing as the body is carried from the church. If the priest in charge does not approve, the organ plays a recessional and there is no singing.

**“Fees” and Offerings.**—A widespread misconception exists with regard to the “fee” given a Roman Catholic priest for the celebration of a requiem mass. In the first place the word “fee” is absolutely incorrect when used in this connection. As in the Protestant Church, any money given an officiating Roman priest is an “offering,” not a “fee,” since, as in the Protestant Church, it is not compulsory. Certain standardized and generally accepted sums (\$20.00 for a low requiem mass; \$30.00 for a high requiem mass; and \$50.00 for a solemn high requiem mass) are customarily given as offerings; but no priest would refuse to say a funeral mass for a member of his faith whose family were financially unable to make an offering.

In a Protestant church funeral the fees which it is customary to give the sexton and choir are not compul-

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sory. The Protestant clergy have no claim to a financial offering of any kind. The generally observed custom, however, is that a sum (not below \$10.00), left to the discretion of the family, is sent the clergyman who has officiated in church or home, for one of his favorite charities.

In all Christian denominations the underlying idea is that the religious service the church renders the dead cannot be paid for, that it is not one rendered in exchange for money.



## CHAPTER III

### THE HOUSE FUNERAL

The home funeral has its advantages as compared with the church funeral. One great advantage lies in its more private and intimate character, and in the fact that those bereaved need not show themselves to those who may have come to pay the last tribute of respect to the dead. What by some is regarded as a disadvantage is the absence of the solemn grandeur of the organ's tone, for the vocal solo or vocal quartet is practically the only form of music of which the house funeral will admit.

**Preliminary Details.**—There can be no exact rule for the placing of the coffin, since all houses differ largely in the arrangement of their room space. Three general rules, however, may be laid down :

1. The "best" room in the house is usually that in which the casket is placed, for the best room, as a rule the family drawing-room, most clearly marks the solemnity of the occasion.

2. In the majority of houses the door does not give directly on a drawing-room, and the drawing-room should be used, since the casket should be some distance from the door.

3. In making the arrangements for the service, a space should always be reserved so that the officiating cleric may stand at the head of the casket, to read the service;



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and the seats so arranged that he may pass without difficulty. It might be said that the clergyman, as soon as he arrives at the house, should be shown the room reserved for him, where he will robe and disrobe. Though he may bring them with him in the bag which contains his vestments, toilette articles—comb, brush, etc.—should always be laid out on a chiffonier or bureau.

**The Undertaker's Duties.**—At the proper time, well in advance of the hour set, the undertaker and his assistants arrange camp chairs in the drawing-room, foyer-hall or other rooms contingent to it. Since it is usually difficult to determine exactly how many will be present, more than enough chairs should be provided. There are no ushers at house funerals. Those who arrive to honor the deceased are shown into the room by the undertaker or one of his men, but they choose their own seats (usually the drawing-room and that nearest it are first filled, late-comers finding places farther away). As a rule the members of the immediate family remain in seclusion in an upper room, where they can hear the service without mingling with the other mourners. If they prefer to occupy places in the drawing-room, however, the seats nearest the casket would naturally be reserved for them.

**Flowers.**—Some authorities have gone so far as to qualify a lavish display of flowers as vulgar. It is true that display of any kind is vulgar. It would certainly not be fitting for a private individual of limited means to provide for a relative a funeral whose splendor and ostentation would excite universal comment. But flowers—no matter how many—at a house funeral are not, properly speaking, a display. Flowers sent on this occasion are merely silent messages of sympathy, affection or esteem.

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Aside from the element of beauty which they introduce, they help transform an every-day room into a place of solemn special observance, and they cannot help but bring some measure of consolation in the thought that where they are so plentifully in evidence they show how widespread was the regard in which the deceased was held.

The rigid sanitarian who fears that the air may become too heavy in a drawing-room where many flowers are grouped might remember that a house service as a rule is not overlong, and that respect for the dead may reasonably be supposed to come before temporary discomfort or inconvenience to the living.

Sometimes a very worthy motive underlies the request to "Kindly omit flowers." It may happen that the bereaved family has certain friends who are financially in no position to spend money for flowers, who, in fact, may have to incur a debt or seriously embarrass themselves by sending them, hence the "Kindly omit flowers" is placed in the death notice.

The actual arrangement of the flowers on and about the casket falls quite properly to the undertaker and may be considered one of his duties. In the great majority of cases, however, near relatives and friends prefer to perform this service themselves. The floral blanket (usually of roses and leaves) is *always* supplied by the family of the deceased; and in the arrangement of other floral pieces an effort is usually made to place those of near relatives and intimate friends as near the casket itself as possible. The floral pall or blanket helps so much to draw attention from the casket itself that it is in many cases preferred to the large wreaths which may take its place.

**The Service.**—There is no "improvised altar" at the

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house funeral service, as in the house christening or wedding. The clergyman merely reads the service in his canonical garb; an offertory—if there is one, for it is quite optional—is sung, and at the conclusion of the service the coffin is carried out to the hearse. The house funeral is unknown in Roman Catholic households, since the funeral mass is strictly a liturgic office and may be said only in church.

**Refreshments.**—The “funeral baked meats,” the funeral feast of primitive times, survives only in the Irish wake, and in the funeral feasts of the Russian (Greek Catholic) church, which are held on the ninth, the twelfth and the fortieth day after death.

At almost every house funeral, however, some relatives and friends come from a distance. They may have been underway some time before reaching their destination. The same may apply to the clergyman in charge of the service. Against this contingency, hot tea and coffee or bouillon and sandwiches (as already mentioned) should be provided. But refreshments of this kind are purely utilitarian and incidental in character, and have nothing in common with the old traditional funeral feast, celebrated for and, so to speak, with the deceased by the survivors.

**Dress.**—The question of dress at a house funeral does not call for much elaboration. If women members of the immediate family sit down-stairs with the other mourners, they would naturally dress in black, wearing the customary black crêpe veils. But it need not be necessarily so: often the deceased will have expressed an objection to mourning dress, and this objection is respected. Nor, in the average house funeral, is it at all uncommon to see the male members of the family wearing their ordinary busi-

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ness suits, with or without a black sleeve-band. Nor is mourning attire expected to be worn by those attending the funeral. Certain proprieties, of course, are self-evident: no man would attend a funeral in sport clothes, a very light or broad-checked suit, or wearing a light-colored tie, nor would a woman dress in bright colors or wear a conspicuously gay hat.

**Burial.**—A house funeral carries out in the details of burial the idea of privacy implied by it. In most house funerals only the immediate members of the family and a few very intimate friends accompany the body of the deceased to the receiving vault, crematorium or cemetery. This act is a final and intimate tribute of respect; all details of funeral observance which are more formal and general have already been carried out.

### SOME NICETIES OF FUNERAL OBSERVANCE

1. Well-bred men and women conform to the ritual requirements of *any* church in which a funeral is solemnized.

2. Flowers may be sent to the chief mourner *after* a funeral as a personal message of condolence, and such flowers must be personally acknowledged by note or card.

3. No one attending a house funeral should presume on mere acquaintanceship to thrust themselves on the members of the bereaved family to express sympathy.

4. No one need ever be at a loss to send flowers for the funeral of a friend taking place in a distant city. In practically every town there is a local florist who is a member of the Florists' Telegraph Delivery Association, and will telegraph an order for flowers to a local member in the town or city in question.

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5. At a church funeral those present in the pews always stand as a sign of respect when the ceremony is concluded and the funeral recessional passes down the aisle.

6. If you do not know the chief mourner well, and if some other member of the family is your near friend, it is entirely proper for you to address your letter of condolence to the latter.

7. Arriving on time is one of the first courtesies to be observed at either a church or a house funeral.

8. A commendable and widely followed custom is that of having all the cut flowers at a house or church funeral (they may be redistributed and rearranged so that their recent funeral association is not noticeable) sent to the nearest hospital immediately after the ceremony, while they are fresh and beautiful. Set pieces, however, should never be sent to hospitals.

## CHAPTER IV

### AFTER THE FUNERAL

A death, unless it be that of someone who stands alone in the world, without relatives or even friends, implies a certain amount of post-funeral observance of the externals, the forms of sorrow. In this connection as in others the whole trend of the times is to reject the older, more elaborate conventions, and only observe them in part, or not at all.

It is, of course, quite as unfair to imply that the observance or non-observance of these external forms of dress and behavior supply any true indication of grief or its lack. It is no more logical to form an opinion on this evidence than to deny that a native of the African gold coast can be sincere in his mourning because a bright red is his formal mourning color. One person may rigidly observe every law of mourning dress in the greatest detail, and be quite as sincere as another who may betray few outward and visible signs of sorrow. Yet even those who regard formal mourning as an altogether external thing, as a rule make some concessions to it. The important thing to remember is that in this instance, though there is an "etiquette" of mourning, one is neither socially at fault nor ill-bred if honest convictions lead one to ignore it.

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### FOR THOSE OPPOSED TO "OUTWARD AND VISIBLE SIGNS" OF MOURNING

1. If you are a conscientious opponent to any outward sign of mourning for the death of one near to you, let your conscience be your guide—unless your refusal to conform will deeply hurt or wound another.

2. If you are a woman, and while you do not wish to carry mourning to its formal limit, would like to give some indication of it, the simplest thing to do is to adapt whatever part of the formal mourning code that seems suitable to your individual needs.

3. There is always a happy medium to be found between the formal extreme in mourning and its opposite. A formal mourning costume and a veil which shows unmistakably that it is worn first of all because it is *chic* (something another woman's eye will at once detect), because it "sets off" the wearer's face or figure, is just as vulgar as an indifference to mourning which runs to garish colors.

4. A man may wear his black mourning-band on hat or coat-sleeve, but the coat-sleeve is usually preferred, especially in summer. The band of the summer straw hat as a rule is black and a black mourning hat-band has usually only a meaning when worn around the top-hat, usually about an inch and a half from the top. The sleeve-band may be worn on the sleeve of the overcoat in winter. It covers practically all emergencies at the sole expense of a strip of fine black cloth made of a heavier material (broad-cloth) in winter, and some lighter black cloth in summer.

**The Formal Observance of Mourning.**—In the observance of mourning the actions as well as the attire of the mourners are regulated by a code, which, however, is



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subject to many exceptions due to personal opinion. This code, which is generally known, is given for the benefit of all who may not be acquainted with its detail and still may wish to observe it.

**Mourning Dress (Women).—**Deep mourning consists of: dresses of any suitable *dull finished* black material, with black, unpatterned stockings, black shoes (not patent leather), black crêpe veil, and no jewelry. White, worn unrelieved, without a hint of black in hat or gloves, is also deep mourning.

**Second Mourning.—**Second mourning consists of: black and white alone or in combination with shades of mauve and grey. Pearls may be worn with second mourning.

**Deep Mourning (Men).—**Plain black clothes, with heavy black hat-band, black socks (unpatterned), black ties, shoes (not patent leathers), and gloves.

**Second Mourning.—**Dark grey clothes or clothes in dark mixtures, and the black sleeve or hat band.

**When Mourning Clothes Are Worn.—**The duration of the mourning period has decreased (even in formal mourning observance), until it is safe to say that the more rigid rulings are no longer exactly observed. The traditional rule is:

A MOTHER OR WIDOW  
FOR  
SON, DAUGHTER, HUSBAND

<i>Wears</i>	<i>Length of Time</i>
Deep mourning, long veil	One to two years
Plain black	Third year
Second mourning	Fourth year

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or

She may have completed her mourning altogether by the end of the second year,

or

She may wear deep mourning or plain black for the rest of her life,

or

She may wear (for a baby or very little child) white, grey or mauve mourning dresses.

### YOUNG WIDOW

FOR

HUSBAND

*Wears*

*Length of Time*

Deep mourning or modification First year

Second mourning or modification First half of second year

### DAUGHTERS, SISTERS OR FIANCÉE

FOR

PARENTS, BROTHERS, SISTERS, FIANCÉ \*

*Wear*

*Length of Time*

Deep mourning or modifications A year

Second mourning or modifications Second year

(Younger Women Over Eighteen)

Black, with or without veil A year

Second mourning First half of second year

\* A fiancée may observe the rule laid down for the young widow in mourning for her intended if she wishes.

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(Girls from Fourteen to Eighteen)

Black, without veil	First three months
Second mourning (black and white)	Following six months

(Children up to Fourteen)

White, but <i>never</i> black	First six months
mourning, even for father or mother	

A strict observance of mourning periods is less common on the part of men. In general:

A FATHER OR HUSBAND

FOR

CHILD OR WIFE

<i>Wears</i>	<i>Length of Time</i>
Black	A year

A SON

FOR

HIS FATHER

Black	Six months
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A BROTHER

FOR

HIS BROTHER

Black	Three to six months
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**Veils.**—Even when in deep mourning a woman should not wear a long crêpe veil in restaurant or theatre. There is something too incongruous about one's appearance, thus veiled, and the surroundings. The long veil, in general,

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should be worn as little as possible to public places and when in public, since it always calls attention to the wearer.

In the case of other relatives custom varies widely. Women may consider a period ranging from three weeks to three months sufficient in the case of grandparents, aunts and uncles, nephews, nieces or cousins. We cannot lay too much stress on the fact that at the present time the individual practically suits his own feelings and wishes with regard to mourning observance.

**Where There Are Many Servants.**—In the case of a wealthy family where mourning is strictly observed, the servants of the household are also obliged to assume the livery of grief, though in most cases it is probably done only for form's sake and is a purely external thing. The chauffeur who wears the deepest black in town "mourns" less formally in grey at the family's country home; but while footmen wear black livery, maids make no display of mourning clothes. In some households a simple mourning band worn on the sleeve suffices for all male servants.

**Other Observances.**—Those who observe the conventions supposed to control the public appearances of mourners might wish to know that on the death of a member of her immediate family a woman, during her *first three weeks* of mourning does not: 1. lunch or dine elsewhere than in her own home; 2. does not play golf, tennis, or any other out-door game; 3. does not go out "into society" at all, nor receive in her home any but close friends who may call informally.

During her *first year* of mourning she does not: 1. entertain formally or attend formal functions; 2. does not attend opera or theatre-parties (though after her first

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*three months* are over she may go to the theatre or picture-house informally) ; 3. does not keep a formal "at home" day.

When the death is not in the immediate family, that is, after the burial of aunts, uncles, cousins, etc., a woman :

After *one week* may resume all her social duties, and

After *one month* may be "at home" to callers once more.

After *two weeks* (should a grandparent or relative by marriage have died) she may once more go into society.

With regard to men it is considered better form if a son avoid large public social functions: formal dance or opera-parties, charity balls, the horse show, etc., for six months after the death of a parent. A widower should observe the same rule for a *year*; and a brother should be willing to pay a *three months* homage of respect. There seems to be no stringent social law which regulates the length of time a father mourns his child.

In the great majority of American families, fathers, sons and brothers are too busy earning a living to have either time or inclination to attend opera parties or horse shows, and a code of mourning rules means little to them, though their grief may be every bit as sincere as that of those who observe every form.

Again, as we already have said elsewhere, it is best to follow local custom or family tradition in the matter of mourning observance. All mourning observance depends for its truer, deeper values on the amount of sincerity injected into it than on anything else. Let us cite a supposititious case:

Suppose you have lost a husband with whom and in whose family the observance of the traditional "wake" was almost a matter of belief. Granted that the "wake"

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as a mourning observance is a folk-custom and not a "society" custom, would you be justified—against the wish of your deceased husband and at the risk of shocking and wounding the sensibilities of all his relatives—in refusing to allow it to take place? Good manners in this instance would consist, irrespective of any question of fashionable usage, in honoring the wish of the dead and the susceptibilities of his living relatives.

**The Punctilio of Mourning Correspondence.**—As in all other correspondence a distinction is made between informal acknowledgments of flowers and condolences, and a formal acknowledgment of the condolences of acquaintances. We have already mentioned that all cards accompanying flowers should have been preserved in order to be acknowledged at a later date, and in Part II, Chapter VII, we have touched on the letter of condolence.

A personal note of acknowledgment, or a personal word of thanks must go forward during the weeks following a funeral to:

1. *Every* person who has sent flowers.
2. To *every* friend who has sent a personal note or letter of sympathy.

This is a duty which cannot be evaded. The acknowledgment should *always* (when a mother, father or wife is for one reason or another unable to take pen in hand) be written by some member of the immediate family. The duty is one which should not be entrusted to a friend, no matter how intimate, unless the bereaved, unable to comply with it, stands quite alone, and has no near relative to attend to it for her. The use of mourning stationery—personal cards, letter paper and envelopes with black borders more or less heavy—is subjected to the personal

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preferences controlling mourning. It is customary, however, to express all acknowledgments for condolences received on mourning stationery.

As we have already said elsewhere, it seems almost out of place to give "forms" for the expression of so simple a message of thanks. It should suggest itself. Suffice to say that it may range from a line—"Thank you for your lovely flowers"—on a visiting card, to a somewhat longer note which may go into detail:

"DEAR ELLEN :

"For the first time since Thursday last I feel able to turn my thoughts to the dear friends who have been so kind to me in my distress. You are among those to whom I feel I must write at once. Many, many thanks, dear Ellen, not alone for your beautiful spray, but for the friendship and affection which prompted you to choose it.

"With love,

"ETHEL COUTANT."

For all those who receive no personally written acknowledgment of thanks for messages of condolence received, messages which in many cases are quasi-official or come from business associates of the deceased, an engraved form card which any stationer may supply is used. It may be altogether engraved:

Mrs. Algernon Coutant  
acknowledges with gratitude  
your kind expression of  
sympathy



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This, or some similar form, is often, in small towns and communities where a local weekly appears, inserted in the paper instead of being sent out individually.

A trifle more personal is another engraved form which leaves space for the sender to write in the name of the addressee:

Mr. and Mrs. Willis Grey  
express their grateful appreciation of  
.....  
sympathy in their bereavement

The practice of inserting "In Memoriams" in the newspapers to recall the anniversary of a death is hardly to be termed a fashionable one. It should be respected, however, as prompted by piety and as a custom very widely followed throughout the country.

**In Conclusion.**—In bringing the "Book of Good Manners"—which began with the forms of christening, by which the child was made a member of the social body at large, to its logical conclusion with the funeral observance which marks man's departure from the scene of his social activities—to a close, one main aim has been kept in mind by the author.

He has been desirous of showing that "etiquette," as such, has no value in or by itself alone, but only in proportion as it interprets the basic laws of good manners of which it is the superstructure. The saying that "The letter killeth but the spirit giveth life," has a very immediate application to "etiquette." Courtesy, charity, kindness, regard for the feelings and predilections of others, are not developed out of the letter of the social code, but out of the spirit of good manners which underlies it.

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And hence, while the "letter" of etiquette has not been disregarded, for, if properly understood and practiced, it is an expression of the spirit of good breeding and courtesy, it has not been presented to the reader as a fetish to be blindly worshipped.

A proper employ of the "Book of Good Manners" should do far more than acquaint the user with forms and ceremonial observances: it should encourage him to show toleration and tact, patience with the limitations of others, unfailing kindness and a broad humanitarianism.

The reader, too, will have learned that the whole body of these laws and rulings for correct social intercourse and behavior is in a constant state of flux and reflux, that it is constantly being changed and altered in detail, as new ideas and new trends of thought make themselves felt in practice. In many cases formal rulings which must be listed and discussed are largely ignored in actual observance. In others, a new viewpoint, a new angle of observation due to more modern theories anent woman's rights or man's obligations, have completely swept away old landmarks and observances. And these facts should lead the intelligent reader to rely as much on his own social tact and apperception, on his own native good sense and his own feeling for what is right and proper and what is not, in arriving at decisions in which a social question is involved. Fortunately, the intelligent person usually has an instinctive gift for doing and saying the right thing under most circumstances. And if he or she does this, and bases practice on what head and heart prescribe as justified by the good manners and good taste of more immediate environment, there is not apt to be any mistake.

At all events, it is the author's hope that while treating

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his vast and complicated subject with due regard for its more formal and conventional aspects, he has not neglected to draw attention, in the course of his book, to those fundamental essentials of true good breeding and true good manners whose changing forms are no more than the changing letter of expression, to be broadly and liberally interpreted in the light of the higher moral law of kindness and consideration. If he has been successful in so doing his purpose has been achieved.







